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THE DEVELOPMENT OF A ONE YEAR CURRICULUM IN APPLIED MUSIC INSTRUCTION FOR POTENTIAL COMPOSERS, CONDUCTORS, PERFORMERS, AND MUSIC EDUCATORS. FINAL REPORT.

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The Interlochen Honors Musicianship Project aimed to develop and test methods and materials for a comprehensive curriculum in applied music class instruction applicable to the elementary through the graduate level of teaching. The curriculum evolved through experimentation and application of the competitive "class routine" learning technique designed by the late Joseph E. Maddy. The total concept developed from proven methods established at the National Music Camp. Based on the belief that composers, conductors, and music teachers should know how to play all major symphonic instruments, 33 superior students were selected for this intensive 40 week program. By 32 weeks, each student demonstrated his success in tape recorded sessions requiring the playing of each instrument in succession. All facilities of the Interlochen Arts Academy were made available so students could accomodate individual interests with participation in the basic program. Films were made, instructional books written, and methods and materials that were developed at Interlochen have been disseminated. Students were reportedly well satisfied with their experience. The staff strongly recommends widespread adoption of the Maddy class routine for effective music instruction. (JS)

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FINAL REPORT
Project No. HEW 253
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The Development of a One Year Curriculum in Applied Music Instruction for Potential Composers, Conductors, Performers, and Music Educators.

March 1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Project No. HEW 253
Contract No. OE 6-10-071

Waldie A. Anderson
Based on the writings of
Dr. Joseph E. Maddy (1891-1966)

March 1968

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INTERLOCHEN ARTS ACADEMY
NATIONAL MUSIC CAMP
Interlochen, Michigan

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BACKGROUND FOR THE PROJECT

Instrumental classes had their beginning in the United States about fifty years ago, starting with violin classes in Boston, Massachusetts, and Ithaca, New York; and with classes in cornet, clarinet, trombone, saxophone and French horn in Rochester, New York.

The Rochester classes (in 1918) under the direction of Joseph Maddy were made possible by a gift of 300 orchestral instruments to the Rochester Board of Education by George Eastman for use of Rochester school children having the talent and desire to learn to play orchestral instruments.

Joseph Maddy was chosen to develop instrumental class instruction in the Rochester Schools because he could play and perform on all orchestral instruments and was therefore considered qualified to teach all of the orchestral instruments. He believed that the instruments could be taught in classes, not just on a private lesson basis. He believed he could develop instrument classes comparable in size to classes in the other school subjects and therefore be as economical as classes in the academic disciplines.

It was decided that the beginning instrumental classes should be held on Saturday mornings at a centrally located school, and that the school owned instruments should be assigned on loan to students showing evidences of musical talent and interest in acquiring musical performance skills. Classes were formed of beginning students in violin, cello, clarinet, trombone, saxophone, French horn, and drums - a requirement being that there were a minimum of six students per class. There were no classes in oboe, bassoon, string bass, or tuba.

Mr. Maddy soon realized that there must be a way to teach several types of instruments in one class and began studying plans to effect such a class method. He finally arrived at the plan of combining all wind instruments in one class, and all stringed instruments in another class, adding the percussion instruments to the wind class when sufficiently advanced to permit extra emphasis on rhythm as produced by percussion instruments.

About this time, Joe Maddy enrolled in a class in elementary school music methods at Chautauqua, New York, which was taught by Thaddeus P. Giddings. He did this in order to learn Mr. Giddings' method of class teaching by which practically every child in the Minneapolis, Minnesota, schools learned to read vocal music at sight. The Giddings method included individual recitations (solo singing) by all children, and competition for seats in the class.

Giddings' method was so practical, so complete, and so effective that Joe Maddy decided to adopt the method to the teaching of instrumental music in classes. The result of the Maddy-Giddings collaboration in the project resulted in the publication of the Universal Teacher, in 1923, in which all bowed string instruments are taught in one class and all wind instruments in another class. Equally important, the course followed the pedagogical principal "progress from the known to the unknown" in that the music of the Universal Teacher was selected from the songs sung throughout the country by children in elementary schools. During the past forty years many millions of young people have learned to play band and orchestra instruments through the Universal Teacher and other method books based on it.

It was Dr. Maddy's belief that the Universal Teacher has done more to train musicians than any other method ever devised. His one curriculum in instrumental music revolutionized music education. Its success is proven in the many imitations and variations published since 1923. The tunes used were just the means to an end, the pedagogy behind it was what made the Universal Teacher outstanding. If those who copied it in part had only copied it in its entirety - or if the publishers had done a thorough job of promoting the teaching methods instead of just the tunes - the whole foundation of teaching music in America would be a great deal further ahead of what it actually is today.

INTRODUCTION

The primary purpose of the Interlochen Honors Musicianship Project was to develop methods and materials for a comprehensive curriculum in instrumental music class instruction. The curriculum is applicable to the elementary, junior high school, and senior high school levels of instruction. It is also useful and fully applicable in instrumental methods courses for college and graduate level music education students.

The development of the curriculum was accomplished through experimentation and application by 33 students expressly selected to participate in the Interlochen Honors Musicianship Project. The student participants in the development and testing of this intensive curriculum for beginning class instructions, through performance on all major symphonic instruments - four strings, four woodwinds, four brass, harp and percussion, were engaged in a 40 week program of concentrated study, 3 hours a day, 6 days a week.

The fourth grade is generally considered to be the best grade in which to start instrumental class instruction, or after the children have had some experience in singing from the printed page. Beginning classes, however, may be started at any grade level, but considerations must be made for age, mental development, and individual interests. The techniques of teaching beginning classes, as proposed in this report, are equally applicable to elementary school students, junior high students, high school students as beginners or those learning secondary instruments, and for college classes in music education.

Superficial performance skill on secondary instruments is a limiting factor for nearly all college graduates today. We Are Prone To Teach The Way We Learn. The teaching methods taught through lecture courses are of little use for beginning teachers who learned to play the private lesson way. Too many of today's young composers and conductors have only a limited knowledge of the instruments of the orchestra. Everyone who intends to teach music, write music, or conduct should begin by knowing all the instruments and be able to play them.

The lack of interest in learning to play string instruments is due to poor teaching and lack of motivation at the beginning level. This is the most difficult stage and occurs before the student can produce a pleasant sound on the instrument, and before the student has acquired correct playing habits. Motivation and pleasing sounds can be developed quickly in class where students belong to a group. This motivation can be enhanced with the aid of appropriate recordings and accompaniments.

The ideal arrangement for teaching beginning instruments at any level is to have classes of individual or similar instruments; a class of violin students, clarinet students, cornet students - a class for each instrument. This, however, is impractical and too expensive in all but the very large schools. Equal efficiency is possible with any combination of strings (violin, viola, cello, bass), or winds (flute, oboe, clarinet, bassoon, saxophone, cornet, trumpet, French horn, trombone, baritone, and tuba) if properly organized. A class of twenty or so string or wind instrument students constitutes a group which is similar to a small orchestra or band and provides for proper development of competition and group morale. When properly organized and efficiently taught the large class progresses more rapidly than the small class.

A unique feature of the project was the fact that the total concept is a development of proven practices as established at the National Music Camp. The Camp has had forty years of experience in talent exploration, class instruction and ensemble training at all levels. Beginning class instruction has been offered to campers at all levels and it is an established fact that the students have usually accomplished more in eight weeks than they would have in a full year of private lessons. The project plans were designed to meet the needs of potential composers, conductors, and music educators by changing instruments periodically to enable every student to master the techniques of performance of all orchestral instruments - learning to play them in class and in ensembles. The "carry-over" from one instrument to another of related techniques, enables a student to progress much more rapidly in learning to play a second, third, and fourth instrument until all the instruments of the orchestra have been learned.

The proposal was, that Interlochen Arts Academy (in winter) and National Music Camp (in summer), develop and test a one-year curriculum in applied music instruction for potential composers, conductors, performers, and music educators beginning in September, 1965, and ending at the close of the National Music Camp season in August, 1966. It is worth noting that the end of this program coincided with the convention of the International Society for Music Education held at Interlochen.

The distinguishing features of the Interlochen Honors Musicianship Project are:

1. Use of the "class routine", a competitive learning technique developed by the late Dr. Joseph E. Maddy.

2. Employment of instructional materials written by Dr. Maddy and the Project staff.

METHOD

Thirty-three outstanding performers of orchestral instruments from late high school grades (11, 12, and immediate high school graduates), not over eighteen years of age, were selected to receive 40 weeks of intensive training as outlined herein. These students were outstanding performers on one or more orchestral instruments; had good citizenship recommendations from their high schools; had some piano training and some music theory. Most of the student participants were chosen from students enrolled in the 1965 session of the National Music Camp and Interlochen Arts Academy, which are America's foremost proving grounds for youthful talent.

The project provided for this instruction to begin at the ages of 16, 17, and 18 before entering upon a college course with its subsequent diversification. Enrollment was limited to young people in grades eleven, twelve, or post-high school (pre-college) who were proven to be superior performers on one or more orchestral instruments, which was indicative that they did possess the mental and physical stamina for the mastery of instrumental music performance techniques in a minimum amount of time. The two selected student composers possessed keyboard proficiency and all students were able to participate in related studies such as music theory, choir, music literature, music library operation, instrument maintenance and repair, score reading, teaching methods, and conducting.

The project, as instituted at the Interlochen Arts Academy, offered each participant the opportunity to work intensively among other students with similar talents and ambitions. Interlochen has complete physical facilities, a highly qualified staff of conductors and instructors, and forty years of experience in talent exploration, class instruction and ensemble training at all levels which was utilized in the training of the student participants in the Interlochen Honors Musicianship Project (hereafter called IHMP).

All students had full access to any Interlochen Arts Academy classes, as participants or auditors, throughout the instructional year. They were encouraged to carry one or two academic courses in addition to the musical courses included in the complete training program. Extra-curricular activities such as small ensembles, combined orchestra and choir rehearsals, recitals, and special activities were programmed during the evening hours.

The thirty-three young musicians of outstanding performance ability were chosen to carry on experimentation of class instruction under ideal conditions and to carry out experimentation in various phases of class teaching. Fifteen of these musicians were players of stringed instruments - violin (7), viola (2), cello (4), bass (2), harp (1); fifteen were players of wind instruments - flute (2), oboe (2), clarinet (2), bassoon (2), French horn (2), trumpet (2), trombone (2), tuba (1); one was a percussion player; and two were pianist-composer majors.

In order to assure the success of the project and its subsequent impact on music in America, the thirty-three students chosen to participate were selected on the basis of their superior musicianship, academic achievement, potential leadership qualities, and good citizenship record as supported by their music instructors and school authorities.

In addition to the thirty-three outstanding students chosen to take part in the project, another 9 students, designated as alternates, were admitted to the class. These students met the necessary qualifications and were on substantial work scholarships at the Academy. In the event that a full scholarship participant was disqualified, an alternate then took his place. Of the 42 students representing 15 states, Japan and Finland, 33 were expressly selected to participate and given full scholarships to the Interlochen Arts Academy. Nine students were interested enough in the project to pay all, or part, of their own way to attend the Interlochen Arts Academy. They felt that participation in the program would enable them to learn more advanced musical skills than would be offered in their home communities and school systems.

The success of the project was demonstrated by the fact that all of the participating students learned to play all of the basic orchestral string and wind instruments during their year at the Academy. In addition, they took part in all other functions of the Academy and made a major contribution to the Academy Orchestra.

Music students with superior talent and technical ability, who seek to become professional symphony orchestra members, have great need to master the standard orchestral literature - music performed regularly by all major symphony orchestras - in order to qualify for membership in professional orchestras. Only at Interlochen is this possible - where a program of symphonic music was performed every week of the year - where all players competed for promotion every week thus providing criteria through which future potentials were determined.

The Interlochen Arts Academy Symphony Orchestra rehearsed two hours daily, six days a week. Each student participant in the project took an active part in the Academy Orchestra under the direction of Dr. Thor Johnson. The orchestral program is designed to train future professional orchestra performers in the literature, techniques and disciplines of symphonic performance. The orchestra of more than 100 players presented a public concert every Sunday of the school year. It was also broadcast over the Academy's 115,000 WATT FM stereo radio station, W.I.A.A. Section rehearsals were held weekly under the direction of full-time artist faculty members. Chair placement in the orchestra was determined by weekly competitive try-outs held during section rehearsal periods and judged by vote of the members of the section. The orchestra studied and presented, in public and over the air, more standard orchestral literature than any school, college, university, or conservatory orchestra in America.

In addition to the superb Academy Orchestra, project students were privileged to participate in string orchestra, band choral, groups, opera, ballet, modern dance, and all types of small ensembles such as string quartets, wind quintets, madrigal groups, etc.

At the close of the first week, the orchestra presented a public concert* and broadcast which included:

Handel	Royal Fireworks Music
Griffes	The White Peacock
Beethoven	Symphony No.5 in C Minor

Student participation in the project was scheduled for a period of forty weeks ending in August, 1966, with demonstrations for the biennial convention of the International Society for Music Education meeting held at Interlochen, Michigan, August 18-26, 1966. ISME Delegates from forty-five countries were present.

Classes started on Monday morning, September 13, 1965, with an organizational meeting of all participating students, faculty and staff. Instrument and class assignments were made, questionaires were filled out, and Dr. Maddy made general explanations about the purpose and procedures of IHMP.

BEGINNING STRING AND WIND CLASSES

During the second and third hours of the first morning the students were divided into two groups in order to meet both a beginning wind class and a string class at the same time. Students who were string instrument majors (roughly one half of the group) met together and were assigned different string instruments to learn in class. Violinists and violists were assigned to play cello or bass, while the cello and bass players were assigned violins and violas. The wind and percussion players were assigned to new wind instruments to learn to play in beginning wind class. Woodwind players of treble clef instruments were assigned bass clef brass instruments, while the low woodwind players were given high brass instruments to learn. The brass instrument majors were assigned in a like manner wherever possible, high brass majors to low woodwinds and low brass players to the higher woodwinds. In this distribution each student was given a like instrument to play (strings on strings, and winds on winds) during the first period of class instruction.

With the assumption that not all orchestral instrument players read more than one clef well, the project staff decided to assign each student to beginning instruments which used clefs that were different from the clefs used with their major instrument. Due to instrumentation and balance of the principal instruments of the group, this was not readily possible with the wind majors. With, however, another assignment of instruments, strings into wind class and winds in string class, every student was given at least one instrument in a foreign clef to his principal instrument. Thus each student was compelled to read, apply, and gain a working knowledge of a new clef. The value of learning to read a new clef was proven when an oboist was having difficulty playing the trombone. During the first week this student could not keep up with the class until it was discovered that she could not read bass clef. She was drilled in reading the unfamiliar clef and as soon as she could utilize what she saw on the printed page she had little difficulty catching and keeping up with the class.

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*See Appendix XX, page 110, for complete programs for IAA orchestra, 1965-66.

The third hour was devoted to beginning classes also, but with string majors in beginning wind class and wind majors in beginning string class. Again the assignment of instruments was made mainly by clef, high to low and low to high As during the previous hour, the instrumentation was kept equally divided. Both beginning string classes had equal numbers of violins, violas, celli, and basses while both wind classes were equally divided by woodwinds and brasses with equal distribution therein. This distribution was necessary to keep an equal balance throughout subsequent periods of instruction when the students would rotate from one instrument to the next until all instruments were studied.

After the initial assignment the rotation followed a pattern downward through each family of instruments. The exception being that of moving up to the highest instrument after learning the lowest, thus double bass up to violin, bassoon up to flute, and tuba up to French horn. Once a student started a family of instruments he completed that group before moving to the others. In this way another exception was avoided until the latter part of the school year. The exception being that of wind majors having to skip past the instrument which was his major. By starting the wind majors in a new family of instruments, the class as a whole was able to go through four instruments without the danger of assigning a student to his major instrument.

During the course of the string classes each student studied each and every instrument for a period of eight weeks, thus, as it was conceived, all wind majors had eight weeks of instruction on each of the stringed instruments - violin, viola, cello, and bass - for a total of thirty-two weeks, which is the actual length of the Interlochen Arts Academy instructional year. The string majors, on the other hand, could play at least one instrument well, leaving an eight-week period in which to take part in (a) a beginning harp class, (b) a beginning percussion class, (c) take two wind instrument classes, (d) serve as a student teacher and teach the string class, (e) or, take additional work on a secondary string instrument.

In the wind class the string majors were confronted with the challenge of learning to play some 8 to 10 new instruments. This was accomplished by assigning the instruments to students as described above, and the scheduling four-week periods of instruction. A student would then study one instrument for four weeks, move down to the next, and the next, until all eight orchestral instruments were learned in the thirty-two weeks. Example:

	Student A	Student B	Student C
1st 4 weeks	Flute	Clarinet	Horn
2nd " "	Oboe	Bassoon	Trumpet
3rd " "	Clarinet	Flute	Trombone
4th " "	Bassoon	Oboe	Tuba
5th " "	Horn	Trombone	Flute
6th " "	Trumpet	Tuba	Oboe
7th " "	Trombone	Horn	Clarinet
8th " "	Tuba	Trumpet	Bassoon

With twenty or more students in each class it was possible to have a complete and balanced instrumentation and never use more than 4 of any one instrument during an instructional period. If a student, there were several, could already play one of the eight wind instruments named above and pass a proficiency audition on that instrument, he was then allowed to study either saxophone or baritone horn in the class. In this way everyone was actively engaged in all eight four-week instructional periods.

For the wind majors the beginning wind class was much like the string class for string majors in that all of the students could already play one or more instruments well. This being the case several opportunities were presented - (a) study the saxophone or baritone horn, (b) take beginning harp class, (c) percussion class, (d) take additional work with the other string class, or (e) serve as student teachers and teach one of the two classes.

LABORATORY CLASSES

Five days per week, a class was scheduled for the entire group of students. These sessions were devoted to lectures, demonstrations, and actual participation in various musical activities. The "third hour" or laboratory class offered in the project introduced and pursued subjects which were essential to the entire IHMP Program. Many areas vital to the training of future musicians were approached. A great amount of information was presented and a lot of ground was covered in a short period of time. It was decided, by the project staff, to present as much material, covering as wide a range of subjects and activities as possible each week in order to challenge even the best student. The prescribed intent was to make each student learn the widely varying facets of music as quickly as possible. The good students were able to keep up with the entire program as offered. The first week, for example, was scheduled in the following way:

Tuesday:	Lecture-demonstration on acoustics explaining the relationship of all orchestral instruments to the harmonic series.
Wednesday:	Lecture and demonstration on music theory to aid students in passing the proficiency tests given to every student at the Interlochen Arts Academy.

Thursday: Full orchestra (principal instruments) sight-reading and assignment of scores to students to conduct in future public performance.

Friday: Strings (principal instruments) - recording of experimental violin lesson and string orchestra accompaniments for future use.
Winds (principal instruments) - recording of accompaniments for future use.

Saturday: Development of a class project in composition that of writing a new melody for a familiar hymn text (Abide With Me), then harmonizing the tune by class experimentation. No rules were made. The students' musical judgment was the sole consideration.

Throughout the year this class included:

1. Theory classes once or twice each week.
2. Classes in composition.
3. Lectures by Dr. Maddy, Warren Benson, James Pfohl, Byron Hanson, Waldie Anderson and others on a variety of subjects.
4. Orchestra rehearsals on beginning instruments.
5. Conducting lessons and drill.
6. Rehearsal time for student conductors.
7. Small ensemble rehearsals playing secondary instruments.
8. Recording sessions.
9. Student reports on the orchestra instruments prepared and presented to the class orally. The major instrument artist-teacher attended each session as special consultant and discussion leader. Every instrument of the orchestra was covered thoroughly and often needed more than one class period per instrument for presentation and discussion.
10. Library organization; instrument care and repair, music reproduction, score reading; practical guidance for potential music educators and conductors as well as for composers.
11. Preparation time for public demonstration and performances. Programs given by project students encompassed the many things learned during the course of instructions. The programs ranged from the daily class routine to beginning orchestra with each student playing several different instruments, and from student composition to student conductors*

*See Appendix XIX, page 107, for complete IHMP programs.

ACADEMIC CLASSES

Each student participant in IHMP was enrolled in one or two academic classes in order to meet State of Michigan requirements for graduation. Juniors were enrolled in English III and American History, while Seniors were enrolled in American Government. The three foreign students, two from Japan and one from Finland, received special tutoring in English. Each student did creditable work in his required course or courses, and the numerous other academic subjects elected. The list of electives include:

English IV
French I-II
Spanish IV
Dance
Geometry
World History
Music Literature
Ford Foundation Compositions Report

A typical student schedule looked like this:

Carolyn Johnson Oboe Major Grade 12

7:00-7:45 A.M.	Breakfast (required)	Tues.-Sat.
8:00-8:50	String Class	Mon.-Sat.
9:00-9:50	Wind Class	Mon.-Sat.
10:00-10:50	IHMP Laboratory	Tues.-Sat.
10:00-12:00	IAA Orchestra	Mon.
11:00-11:50	Private Lesson & Practice	Tues.-Sat.
12:00-12:35 P.M.	Lunch	
12:45-1:25	American Government	Tues.-Sat.
1:30-2:15	English IV	Tues.-Sat.
2:30-4:30	IAA Orchestra	Tues.-Sat.
4:30-6:00	Free Time - Recreation Activities - Supper	Tues.-Sat.
6:00-7:30	IAA Choir	Tues.-Wed.-Thurs.
7:30-9:15	Study or Practice	Tues.-Sat.
9:45 P.M.	Sign In	Daily
10:15 P.M.	Lights Out (Late study privileges)	Daily
7:30 P.M.	Concerts and Recitals	Sat.-Sun.

A fifteen hour day is very clearly outlined. Classes elected occurred during the scheduled periods from 11:00 a.m. to 2:30 p.m. This same period included lunch. Extra-curricular activities such as small ensembles, combined orchestra and choir rehearsals, recitals and special activities such as recording sessions were programmed during the evening hours.

BEGINNING INSTRUMENT CLASSES

Consider once more "class instruction".

For perhaps a century, the most advanced teaching in instrumental music has been in small classes. These classes, however, are master classes in which a master teacher takes six or eight students who are highly advanced players. The classes would run two or three hours and the teacher may work with just one student while the class observes. Or, they might be in the process of studying six or eight concertos at once - a different one for each student.

If class instruction succeeds in its most advanced stages of performance as well as in the beginning stages, then we can certainly assume it can be adapted for all stages of learning.

It is interesting to note how band instruction has progressed in the United States. Wind instrument teachers do not dwell on discussion of fingerings for individual instruments, but rely upon the student's ability to read a fingering chart to find their own fingerings, leaving the teacher more time to teach music instead of getting so involved in mechanics that there isn't time for progressive instruction in music, and for that all-important factor--MOTIVATION.

MOTIVATION is the most important factor in music education, and in everything else we wish to teach. When motivation is poor a student does not learn, and this factor seems to be singularily lacking in private instruction, but is always present in class instruction where well-organized competitive teaching make the class an exciting experience every minute of each class period.

If band classes can produce overwhelming numbers of students who survive the critical first year, we must certainly conclude that they must be much more successful than the methods of teaching used in private instruction. Private teaching versus class teaching must be the underlying factor in the great shortage of string players in the United States.

We may then conclude that the real solution is in having classes each day, and by using a "class routine" so well organized that greater numbers of fine string players will be developed. The Interlochen Curriculum for teaching beginning instrument classes has proven to be successful. It is hoped that the "Interlochen Class Routine" for teaching beginning classes will help to strengthen every instrumental program in existence.

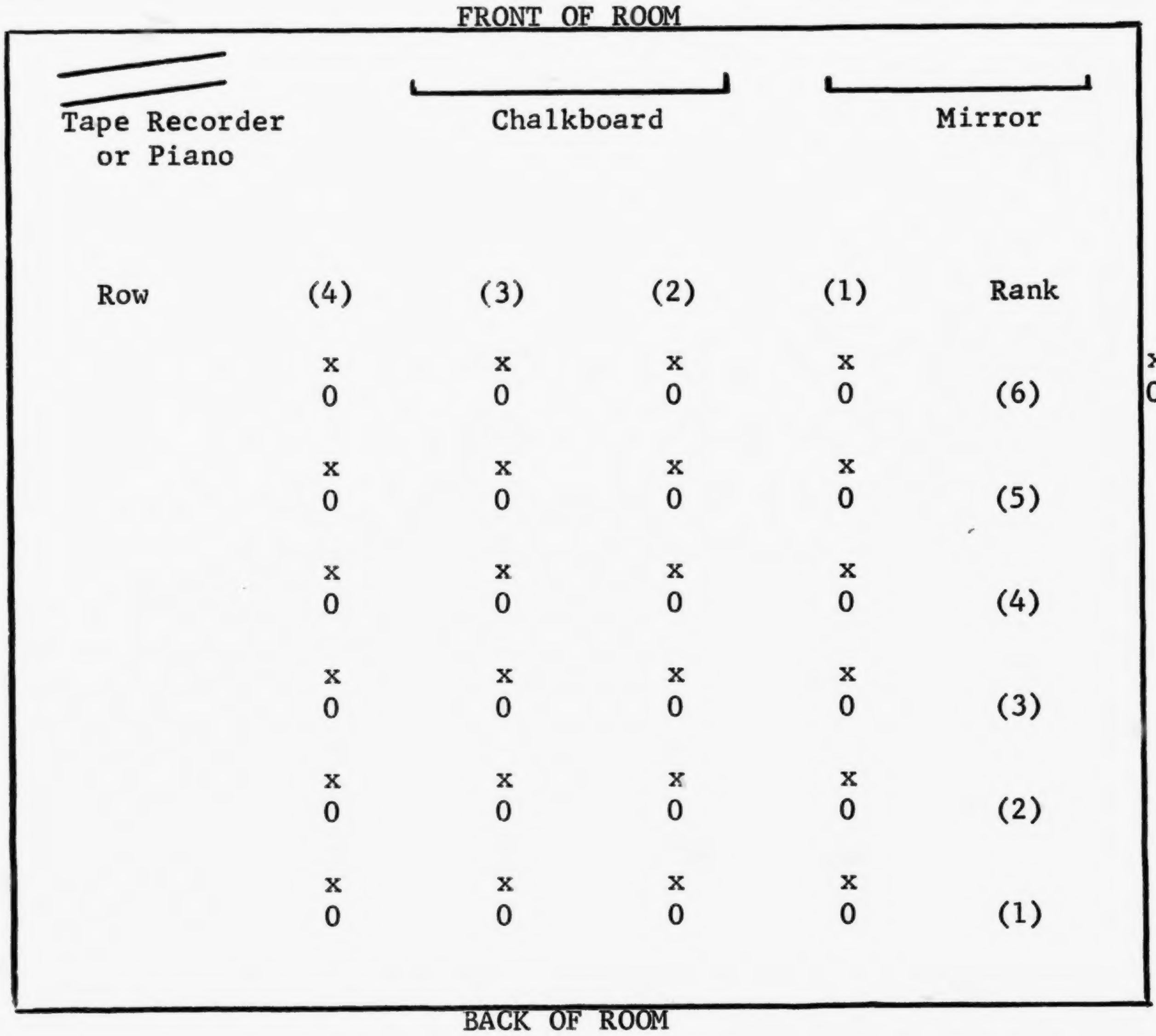
"CLASS ROUTINE"

Efficient instruction requires the establishment of class routines that will operate without constant guidance by the teacher, so that the teacher may spend most of the class period helping individual students. The dichotomy of the situation appears when we consider the fact that we must teach each individual student, but we must also teach them in groups large enough to have both a balanced instrumentation to support an entire instrumental program, and to have economic feasibility. The "Interlochen Class Routine" provides for all of the above criteria.

To allow time for the teacher to help each student needing help, to avoid fatigue, to give time for each student to learn the tune or exercise, and to provide an opportunity for solo recitation by each student while the class works smoothly playing an exercise over and over, the following procedures are recommended.

Chairs and stands are placed in rows and ranks (see diagram) with ample room for the teacher to pass among the students without disturbing their playing. Each student has his own chair, music stand, music and instrument.

FRONT OF ROOM



Row	(4)	(3)	(2)	(1)	Rank
	x 0	x 0	x 0	x 0	(6)
	x 0	x 0	x 0	x 0	(5)
	x 0	x 0	x 0	x 0	(4)
	x 0	x 0	x 0	x 0	(3)
	x 0	x 0	x 0	x 0	(2)
	x 0	x 0	x 0	x 0	(1)

x=Stand
0=Chair

BACK OF ROOM

Place similar instruments in the same row. The ideal string class will have one full row of each instrument - violin, viola, cello, bass. A wind class will have a row for high woodwinds, low woodwinds, high brass, and low brass.

A. The class sings the tune through, once or twice as needed, using the Do, Re, Mi syllables while fingering the notes on their instruments.

B. Play the tune through once or twice after singing it. Be sure to start in rhythm and without losing a beat.

C. The teacher points to the student in the back seat of row one and says, "Next", whereupon that student plays the piece alone while the other students practice their instruments silently and listen critically. If the tune is short each student will play the whole tune. If it is long he may be instructed to play just the first phrase.

D. If the student plays the piece or phrase correctly the entire class plays the same passage, without losing a beat, as a sign of approval. The next student then plays the next phrase as his solo recitation.

E. If a student plays the piece or phrase incorrectly the class sings the piece from the point of error to the end as that student continues to play with the help of the class. It is just as important to keep the tempo going steadily and in rhythm as it is to play the correct pitches.

F. When the class sings during an individual recitation it is a sign for the next student (the one seated in front of the student who made the mistake, or the student at the back of the next row) to play the same piece or phrase alone. He does so immediately upon the conclusion of the singing, and without losing a beat. Again the class listens critically and practices their instruments silently. If the second student plays the passage correctly the class plays the same passage as a sign of approval. While the class is playing the two students change seats immediately and quietly. Thus the second player wins the first player's chair.

G. The third student then proceeds with the same piece or next phrase, and so on until all of the students have made individual recitations and thoroughly learned the tune or exercise being studied.

H. To avoid staying on one particularily difficult passage too long, allow only three students in succession to play incorrectly. After three misses the class must learn to automatically play the passage as a signal for the next student to continue on to the next phrase in proper time and sequence. Return to the difficult passage at another time. Continue to do so until it is played easily by the entire class.

With this well-organized routine each student in a class of twenty will recite in less than ten minutes. And, every member of the class must concentrate at all times in order to play his instrument, practice fingerings (and bowings) silently, or sing at the proper time without disrupting the rhythm or getting lost. In this way, **EVERY STUDENT WILL BE PURPOSEFULLY OCCUPIED EVERY MINUTE OF EVERY CLASS PERIOD.**

Once such a routine is established it operates without constant guidance. The teacher is free to spend almost the entire class period teaching individuals while giving only a minimum amount of attention to supervising the practice of the entire group. The class is also highly motivated through competition to play well and maintain a high "esprit de corps".

The "class routine" works equally well while playing duets, trios, and quartets. Ensemble work provides an excellent opportunity for ear training and playing together. Teach musicianship and ensemble playing from the very first note of every class period.

TEACHING TECHNIQUES

The "class routine" was the single most important factor in the Interlochen Honors Musicianship Project as well as its use in running successful beginning instrumental classes. There are, however, other important facets of teaching needed.

An essential requisite for good teaching is the ability of the teacher to maintain keen interest in every phase of instruction. The teacher must have the ability to diagnose and cure very symptom of slackening interest that occurs among students. Through careful organization every problem can be anticipated and taken care of and decisions be made. Following are many criteria to be considered in the the setting up beginning classes.

The scheduling of class time is one of the most important items in producing a successful program. The ideal arrangement is for beginning classes to meet one period daily. Daily class meetings, with very little or no outside practice, enables the teacher to fully control the development of the student by supervising all his practice time, making immediate corrections and adjustments as needed, establishing good playing position and practice routine, and by creating high group morale through friendly competition and an atmosphere of individual and class accomplishment. The length of each lass period may vary, but classes meeting fewer than five times per week make slower progress than those meeting daily. Classes should be held during school time and receive full academic credit.

EVERY MINUTE MUST COUNT! Every class must start and end exactly on time. The teacher who waits until the slowest student is ready to start seriously retards the progress of the entire class. Ending on time, every time, helps maintain a high degree of class morale.

The lesson should begin and end with familiar pieces or exercises. The middle part of each class lesson (at least half the period) should be devoted to drill and individual recitations. A drill can be dull, but it becomes interesting, when made competitive. The "Class Routine" offers the mechanics for daily competition and a chance for the good students to progress. The students should compete for the back row seats (first chairs) during every class period. The best players will then occupy the back seats while the slower students gravitate toward the front seats. The teacher is free to move around the room, but with the poorer students together at the front of the room he may easily help them as much as necessary while the class continues to play.

The teacher should place a written outline or program of the day's lesson on the chalkboard before each class period. Students will then have their music ready without delay.

Keep the students playing. WE LEARN BY DOING. Students learn to play by playing - not by listening to the teacher talk. The teacher who conducts during a class period tends to talk too much. Keeping together "by ear" is the best possible training in musicianship as well as the most natural thing to do. Teachers who constantly conduct cannot at the same time teach individuals. After all, TEACHING EACH STUDENT TO PLAY WELL IS THE PURPOSE OF THE CLASS.

Learn to anticipate problems which come with each new exercise and work on them before playing the exercise whether it be a new note, new rhythm, difficult interval, or assignment of parts. A tune or exercise, when effectively accompanied, will take on new meaning and hold student interest. Imaginative use of the piano and taped accompaniments are an invaluable teaching aid. Maintain interest through every conceivable media because A DISINTERESTED STUDENT NEVER LEARNS.

Sing, Listen, Play, Listen! These are the essentials before reading the printed page. Reading in itself is a technique and it is best to present one technique at a time. Many of the tunes have words which will enable children to sing a melody very easily. The syllables and then the letter names of the notes may follow.

Skill in music reading comes naturally through playing familiar tunes. Tunes may be learned by rote or note, they may be learned by singing syllables, or they may be popular tunes or tunes learned in singing classes. The desire to play familiar tunes and good music will provide incentive for learning to read music notation through the carry-over of the known (melody) to the unknown (music notation).

Time values (rhythm) should be explained by the teacher gradually, but often, and as the music being presented may require. The use of numerous variations to a tune will give ample opportunity to learn many different rhythmic patterns. Variations may range from easy to difficult in order to provide material and challenge for the quicker students as well as for the slower ones. Not all students can be expected to try. Only the more capable students will master all of the examples. Always use the materials as it fits the individual in class.

As in all education the initial steps are the most important, for unless the student really wants to learn and continues to want to learn the learning will amount to little or nothing. In the beginning the pupil wants to play a tune on his musical instrument. He is not concerned with the mechanics of playing, such as scales, finger exercises, fingering charts, music notation, etc. He wants to reproduce the melody he knows and hears and is willing to do everything asked of him.

MOTIVATION is the most important factor in music education. When motivation is poor a student does not learn. This factor seems to be singularily lacking in private instruction, but is always present in class instruction where well-organized competitive teaching makes the class an exciting experience every minute of the class period.

Instrumental class rooms at Interlochen are equipped with large mirrors so pupils may check their posture and playing position, and compare their posture and playing position with pictures in their instruction books. Chairs used are straight-backed chairs which promote erect posture and allows full use of back muscles.

On the walls are large posters reminding the students, and teacher, of important factors which must not be overlooked.

POSTER #I
TONE
TIME
NOTES
EXPRESSION

If only one phase of learning can be achieved it must be good tone quality.

If two phases are to be achieved it must be good tone quality and correct rhythm and tempo.

If three phases are possible the third phase must be the correct notes - in pitch and length, along with good tone quality and rhythm.

Expression can only come when tone, time and notes have been mastered so it must be the final consideration. Once the three vital factors are mastered expression is a natural refinement, not a mechanic of sound production.

POSTER #2
GOOD TEACHING:

EVERY MEMBER OF EVERY CLASS PERIOD MUST BE
PURPOSEFULLY OCCUPIED EVERY MINUTE OF EVERY
CLASS PERIOD.

This poster placed on the wall of the classroom is a constant reminder to the teacher, the students, and visitors that wasted time prevents learning.

The classrooms for the Interlochen Honors Musicianship Project were special facilities provided by the Arts Academy to enable the Project classes to operate without loss of time. Two large rooms, one nearly twice as large as the other, were connected by an instrument storage room with shelving and space for nearly one-hundred orchestral instruments.

All IHMP classes were taught in these two rooms and the larger one could easily accommodate the entire group of students in a full orchestra set-up. Both rooms were acoustically treated, contained suitable chalkboards, music stands, cello boards, bass stools, chairs, music storage racks, storage cabinet for instrument accessories, full-length mirrors, pianos, and recording and play-back equipment.

Students were provided with well-adjusted instruments of proper size, and with all the necessary accessories. Approximately eighty wind and string instruments belonging to the National Music Camp - Interlochen Arts Academy were used. Under faculty supervision, the students were responsible for cleaning and caring for the instruments. All the instruments were given thorough periodic cleaning and inspection to determine the need for repairs.

Facilities used included full access to one of the world's largest and most complete music libraries, for study while participating in the program. The Interlochen Music Library facilities include all of the standard repertoire for orchestra, band, and choir. The small ensemble library encompasses a rich variety of all types of string, wind, and choral ensemble literature. A full-time staff of three and one-half persons is required to maintain this library during the winter months. When the National Music Camp is in session, the music library staff is augmented to 23 persons to administer the needs of the summer camp personnel and students.

GROUP LESSONS

All project members had at least one private lesson on his major orchestral instrument throughout the year. In addition, the participants had weekly lesson seminars on each of his two secondary instruments with members of the artist faculty. These lessons were intended to supplement the class instruction with personal guidance in such matters as correct embouchure, instrument care and adjustment, reed trimming, adjusting tone production to the physique of the individual, and anything that would aid the student to advance as rapidly as possible. The artist-teachers met with groups of three or four students once a week outside of regular class time to answer questions and to be the final authority on that particular instrument.

With a schedule of this type an ideal teaching and learning situation was established. Teachers supervising the daily classes could immediately find and correct the individual problems that arose. The "Class Routine" provided daily drill and progress as the student played with others, played alone, and advanced in seating through competition as he improved. Finally, there was an expert on each instrument who was readily available for consultation. (See Appendix for "Instructions for Honors Project Faculty Members".)*

The group lesson-seminars with applied music faculty were stopped at the ninth week in order to compare the growth of the students without this specialized help, and to more nearly simulate the teaching that can be done in the public school systems around the country.

ELEMENTARY SCHOOL VIOLIN CLASSES

The Interlochen Area School of about 100 students, kindergarten through six grade, is located less than a mile from the Arts Academy. The principal, Mrs. Phylis DeVoss, and the school board approved a plan to start violin classes for students in grades 3, 4, 5, and 6, to use the "Class Routine" in a public elementary school. The Project staff did the recruiting in late January, and classes were started on February 17, 1966. Thirty-three students signed up for

*Appendix XV, page 97

the classes.

Due to the age spread (8-12 years), and scheduling two grades to a room in the school (K; 1-2; 3-4; 5-6), two classes were held. One was comprised of sixteen third and fourth graders, and another of seventeen fifth and sixth grade students. The classes met for thirty minutes every day during the noon hour (12:00-12:30 and 12:30-1:00).

Groups of four to six IHMP students were taken to the school for the opportunity to observe the elementary school children being taught by the same classroom techniques used in the project classes at the Academy. The IHMP students were encouraged to help individuals whenever possible, to observe the value of the "Class Routine", and to actually teach the class. This experience could prove to be invaluable in college. They will have had an actual teaching experience, time for observation, and resources to call upon when taking education, music, and music education courses. Including this experience in their program gave the project participants the finest pre-college training for teaching that can be given at the high school level.

Several significant facts about the elementary school classes can be stated:

1. Not one student dropped out.
2. One additional student decided to start after seeing the others playing.
3. Each student gave up half his lunch hour and play period to take part.
4. One-third of the entire school enrollment (K-6) participated.
5. A high level of interest was achieved and maintained with the class method of instruction used.
6. Classes met five days a week.
7. Daily practice outside of class was not possible.
8. Instruments went home on weekends only.
9. The program given for the PTA in April by the string classes brought out the largest attendance of parents in the history of the school.
10. Each student in the sixth grade (10) chose to continue playing in junior high school.
11. Each student who was at home during the summer chose to continue the daily classes held for them at the National Music Camp.
12. Several parents purchased an instrument for his child. Instruments were furnished for all students by the Academy and Camp.
13. The program has continued to grow. In February, 1968, there were over forty string students in the string classes which meet daily for thirty minutes.

The use of the "Class Routine", daily classes, and the materials used have proven to be a strong motivating force for teaching string instruments in a school which has had no music instruction other than the radio program "Festival of Song". It is true that the elementary school is located near the Interlochen Arts Academy, but there were only 15 faculty children of school age enrolled in the school of just under 100 students, and only 7 faculty children were among the 34 string students. The classes were not made up of many children highly motivated by their environments towards music, for very few of them came from a musical background. The success of the program can be attributed to:

1. Classes scheduled daily.
2. Use of the Maddy "Class Routine".
3. Good teaching.
4. Enthusiasm for the program by everyone concerned - students, teachers, administration, and parents.

IHMP PROGRAM STUDENT TEACHERS

During the second semester, students were assigned teaching duties in the string and wind classes. All students by this time were well acquainted with the "Class Routine" and had a working knowledge of several instruments. Four students were assigned to each class in teams of two with one team teaching on Mon.-Wed.-Fri. while the other team takes part in class working on their instruments. The teams then trade places on Tue.-Thurs.-Sat. in order to give everyone an opportunity both to teach and be taught. The teaching teams met with a faculty member prior to each class period for a final check on the lessons planned and for assignments and ideas for running each class smoothly. Faculty help was readily available during the teaching period and a follow-up meeting was held to discuss the problems that arose and discussed ways in which to improve the next lesson.

Each student had an opportunity to teach for a four-week period every other day. This gave continuity to the program and enough time for the more timid student to gain confidence in himself and improve. The strong students did excellent work, and even the poorest student-teacher learned how to conduct himself in front of a group.

Student participants were also given experience in handling music, making minor repairs and adjustments of instruments, reproducing music, recording, filming, and working with specialists in these fields.

HARP CLASS

Every student had four weeks of instruction playing the harp. They gained a reasonable amount of facility and demonstrated their talents on several programs given throughout the year. Each harp demonstration was very well received by the listening audience.

PERCUSSION CLASS

Percussion classes were offered for four weeks at a time meeting fifty minutes per day, six days a week. Students gained some facility on snare drum, bass drum, timpani, cymbals, and many of the smaller traps.

PRIVATE LESSONS

Every student took one or more private lessons per week on his major instrument. Lessons were given by the artist-faculty in residence at the Academy.

ENSEMBLES

Keeping in mind that in order to maintain and improve the proficiency already gained on the many instruments being studied, time must be provided in the already busy schedule for reviewing and playing these instruments.

This was done by assigning each student to a string quartet composed of students with similar abilities, but with the playing skills needed in a quartet. Each quartet of students was assigned a quartet of instruments, student leader, and practice room. One hour per week was devoted to playing quartet literature meeting the abilities of the group. The student leaders, with faculty guidance, were responsible for checking out music and rehearsing the ensemble. Each member of the quartet then learned all parts for each instrument.

A similar schedule was arranged for woodwinds quintet, and brass quintets and sextets. Thus, each student plays twice a week on different instruments, once in a string quartet, and once in a woodwind or brass ensemble.

Though the students rehearsed themselves and are responsible for the selection of music from Interlochen's large ensemble library, faculty members were always available for assistance in the selection of music, for filling in on a missing part, and as supervisors of the rehearsal time.

SUMMER PROGRAM 1966

During the summer session of the National Music Camp, 1966, twenty-four IHMP participants continued in the program and were enrolled in either the High School or University Division. These participating students utilized the facilities of the Music Camp to the utmost playing in the orchestras and bands, singing in choir, performing in concerts and recitals, taking private lessons on their major and secondary instruments, and taking academic classes for college credit. University classes taken as scheduling allowed, included Freshman English, Music Literature, Music Theory, and Class Piano.

Project classes for the eight-week summer session were scheduled at 8:00, 9:00, and 11:00 every morning, Tuesday through Saturday. Two (2) University credits were earned by sucessfully completing the requirements of the three classes. In addition, a student could elect up to eight (8) Credit Hours as individual time and scheduling permitted.

Within the three hours the IHMP program was devoted to:

1. Wind Class– a review of all wind instruments studied the previous 32 weeks. Students spent one week on each of four woodwinds and four brasses. Elementary and Intermediate Band Methods, Books, and Collections were solicited from music publishers and all were surveyed, played, and analyzed. Students kept notebooks and charts of all materials used in order to learn what materials were available for beginning and intermediate students.

2. String Class– a review and further study of the four stringed instruments by devoting two weeks each on the violin, viola, cello, and bass. Beginning, intermediate and advanced class instruction materials provided by publishers and the Interlochen Music Library were surveyed by the class. Each student kept a notebook and charts of the materials used.

3. Orchestra Class– students were assigned to secondary instruments, string majors on strings, and wind majors on winds, to form a classical orchestra with full instrumentation. Orchestra materials suitable for the group were selected, rehearsed and performed during the summer.

In all three classes the students served as teachers, librarians, stage crew, and assumed all staff positions that were necessary.

At the end of the second, fourth, sixth, and eighth weeks, programs were given to demonstrate class procedures and to perform prepared programs using the string orchestra, full orchestra, and band. Several students were also featured as soloists on many of their secondary instruments. The success of the program was convincingly demonstrated in that it was not uncommon for an individual student to be seen and heard playing four or five different instruments during a given program.

In the course of reviewing all the orchestral instruments during the summer of 1966, many newly published materials were surveyed, enabling the participating students to become familiar with the materials available, and to evaluate the merits of these publications.

The third hour scheduled for project members was devoted entirely to studying and evaluating orchestral collections, and in learning the problems likely to be encountered by young orchestras in the performance of these selections.

Another purpose of the summer program was to evaluate existing methods, results and accomplishments in (1) the teaching of instrumental music performance in classes in elementary, junior high, and senior high schools; (2) the methods of class teaching in use in teacher-training institutions; (3) and to develop a philosophy, methods, materials and recommendations for future development of curricula in instrumental music instruction as related to orchestra, band and smaller performing ensembles in schools at all levels.

Students turned in written assignments making evaluations of materials surveyed; made written comparisons of two or more method books; and wrote a melody every day which was to be suitable for use in a beginning method.

MATERIALS DEVELOPED

As stated in the Curriculum Improvement Proposal of July 1, 1965, "the primary purpose of the project is to develop methods and materials for a comprehensive curriculum in instrumental music class instruction". Several types of materials are alluded to within the prospectus, and had Dr. Maddy survived to see the completion of the project many additional materials would have been completed. The project staff, even without the leadership of Dr. Maddy prepared the following materials.

THE METHOD OR "CLASS ROUTINE"

The method, referred to and explained above, is the "Class Routine" which so very well gives organization to teaching a beginning instrumental class. It is the single most important factor within the entire project. It is easily and completely adaptable to any instrumental class, or drill situation such as voice class, dance, language, mathematics, etc., whether it be at the elementary school, junior high, senior high, college or university level. Through its proper and enthusiastic use every music program in the country can be improved, and more students can be effectively and economically taught to play any of the orchestral instruments. The routine is very clearly described in the Curriculum Guide.*

METHOD BOOKS

The two method books, one for beginning string class and one for beginning wind class are teaching materials developed by Dr. Maddy based on published and unpublished materials used successfully at the National Music Camp.

The string class method consists of 126 musical examples and exercises on 35 pages. It includes a "position drill"exercise, shown by a series of photographs, which is intended for use in class as a routine for teaching the correct playing position for each instrument. By using it regularly the correct playing position will quickly become a habit and be comfortable. The method book incorporates ideas taken from all the works Dr. Maddy had published since 1923, new materials he completed before his death, and additional materials devised and tested by the staff in project classes. Enough additional material for a second book has been compiled and is available for future expansion.

The wind class method book consists of 159 musical examples and exercises on 38 pages. Like the book for strings, it utilizes ideas developed by Dr. Maddy during his entire lifetime, including an unpublished work, the Interlochen Band Method.

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*See Appendix XIV, page 90

The important feature in both books is the use of variations on a melody. Tunes were selected and arranged in order of difficulty which is based on range, key, types of notes, rhythmic problems, and intervals encountered. Variations on these tunes were then added to provide suitable material for teaching different bowing patterns, fingering patterns, shifting, articulation, and counting through the use of simple to difficult rhythms. All are used as builders of technique for which the playing of tunes and melodies do not provide. All of the material included within the books was designed for the classes scheduled for the student participants at the Academy. It must be remembered that each student was proficient on at least one instrument and could read music. This allowed them to progress rapidly through a lot of material in a short amount of time. When used with less experienced students it is intended that the more difficult variations be skipped and then returned to as the students become more proficient in their playing and reading skills.

ACCOMPANIMENTS

Accompaniments for many of the tunes have been written and recorded. Dr. Maddy had made arrangements of tunes and melodies used in the Symphonic String Course. Two long-playing records of accompaniments are available through Neil A. Kjos Music Company. Several accompaniments may be utilized on a selective basis to fit the IHMP string method book. In view of the fact that accompaniments and tape recordings of tunes and melodies were made in October and November, 1965, these recordings do not fit the Interlochen Music Course because the recordings were made first and then the ideas for the method books were changed during January, February, and March of 1966. Included with the materials turned in with report are examples of accompaniments which are suitable for use in classes or by individual students when developed more fully.

FILMS

Two films succinctly showing the "Class Routine", and intended as instructional films to train teachers and students in the use of the Maddy methodology, were made during the 1966 season of the National Music Camp. One film, a string class of project participants, demonstrates in some detail how the "Class Routine" operates. It clearly shows the class learning a tune, first by singing it and then by playing. This is followed by individual recitations with class response. The film also includes examples of what happens when a student makes an error, when two students in succession make errors, when three students in succession make errors, and how the class responds in each situation. The teacher is left free at all times to work with individual students because the class itself monitors the routine and maintains momentum, thus keeping every student purposefully occupied every minute.

The second film, projects students playing wind instruments, also shows the "Class Routine". This time, however, there is much less descriptive narration while the class uses the "Class Routine" as was done during every class period.

VIDEOTAPE

A videotape was made to demonstrate the "Class Routine" as used by Mr. Daniel Long and a class of instrumental students from Dickens Elementary School in Ann Arbor, Michigan.

Mr. Long learned the "Class Routine" through the study of the above-mentioned films and curriculum guide. No other instructions were given by the project staff to prepare the teacher and students. This demonstration serves as ultimate proof of the methodology and clarity of the IHMP films and Curriculum Guide, and of the success of the methodology even when applied in instrumental classes outside of the ideal conditions offered for the study of instrumental music at Interlochen.

SOUND TAPES

Tape recordings of all IHMP programs where live demonstrations of the "Class Routine" were given by the students and staff at the Academy and Music Camp are available. Some of them are included with the materials submitted with this report.

Tape recordings of several students playing each of the orchestral instruments studied during the year are also included. Each student plays scales, exercises, and a melody on each instrument. Tapes of all students are available upon request.

RESULTS AND FINDINGS

It is certain that Dr. Maddy conceived his philosophy of teaching as a continuing program to be incorporated into the regular curricula of all educational systems throughout the country. The outstanding example of this can be found at Interlochen in both the National Music Camp and the Interlochen Arts Academy. Dr. Maddy was continually trying to make his concepts of music teaching a living part of music education today. Through the financial backing and support given to the Interlochen Honors Musicianship Project, Dr. Maddy was attempting to:

1. Continue and improve the curricula in all educational systems, public, private and at all levels, which would utilize the teaching methods developed.

2. Disseminate these methods on a national level.

Interlochen is living proof of the success of Dr. Maddy as a music educator. He developed a curriculum which, though controversial at times, was completely sound and provided an atmosphere of learning at all levels that is much further advanced than at any other institution.

In the area of instrumental training at the beginning level Interlochen stands alone at the top of the ladder of success. The curriculum includes Talent Exploration, Beginning Strings, Beginning Winds, Beginning Percussion, Beginning Harp, Piano Classes, Organ Classes and Junior Orchestra. The program continues up through all age groups, Junior High, Senior High, and University. All classes work under the basic principle of individual recitation and class response with motivated learning sustained through competition.

During the course of the IHMP answers to several questions were found. Taken one at a time they are:

1. How many students should be in a class for efficient instruction?

Classes of varying sizes and types were scheduled and all worked well. Heterogeneous groupings of instruments, up to twenty-four strings or winds, were used throughout the first year. These classes had all instruments equally represented thus giving a thoroughly mixed class. These classes were efficient and all students made good progress.

Smaller classes of three or four like instruments were especially successful in that there was ample time to discuss and work on problems concerning that particular instrument. These string and wind groups met only once a week so no evidence of student growth was available. All daily practice and drill took place in the larger heterogeneous classes.

Harp classes were limited to four students each, one student per instrument available. Classes met daily, fifty minutes, six days a week, and were successful, evidenced by the fact that every student taking the four week course learned to play scales, arpeggios, tunes, and simple ensembles. Like or dislike varied from student to student, but they all learned to play the instrument and make pedal changes.

Percussion classes were small (4 or 5 students each) and successful. Small classes were scheduled for students to gain skill in using the multitude of percussion instruments after the entire group of students (over 40 in the class) had attended lecture-demonstrations on the different types of percussion instruments. Percussion class lasted four weeks and met daily.

2. How often should a beginning class meet?

Daily class meetings at the beginning level is best. By meeting students daily the teacher easily oversees the progress of the students, can quickly correct mistakes, and establish good playing habits. The normal five days a week pattern available in public schools was augmented to six days a week for project classes at the Academy to more closely follow the daily (seven days a week) schedule of the IAA Orchestra. One can ill afford to miss even one day of practice when studying to become a concert musician, and Dr. Maddy believed the same is true for learning a secondary instrument or a series of secondary instruments as was done in the Project. Meeting six days a week proved to be no problem at the Academy in that the students and faculty are geared to working seven days a week. It is completely reasonable that the more time spent working on an instrument with competent faculty supervision, the more progress will be made.

3. How should students be chosen?

Selection of students varies with the type of program in mind. The participants at Interlochen were students not yet 18 years of age, who were outstanding performers on one or more orchestral instruments. They fit into the instrumentation needed for balance, but equally devided between strings and winds. They all had good citizenship recommendations from their high schools. Many had some training in piano and music theory.

For a beginning instrumental program in situations differing from Interlochen the criteria for selecting students would be different. Except of course at the college and university levels in the music education program where the students are expected and programmed to learn all the band and orchestra instruments. In this case all of the instruments can be learned in the Freshman year, working only two hours per day. This will leave ample time for private lessons, ensemble, theory, history, English, P.E , and other desirable disciplines. After an intensive introduction to all the orchestral instruments as a Freshman, the student may then go on to more advanced classes and lessons in his remaining years.

Beginning classes in high school and junior high school where students are learning their first instrument would work the same as classes in the third, fourth, fifth, and sixth grades. They should meet daily, on school time, and receive full academic credit. Classes can be large and still be effectively and efficiently taught and much more feasible economically.

4. What is the importance of class routines?

A "Class Routine" gives organization to a situation that can too often become chaotic. Lesson planning is simplified, lessons have continuity, practice time is supervised, motivations and incentive to play well is developed, and individual opportunity for advancement is provided during every class period.

5. What material is appropriate?

Teaching materials developed by the IHMP include method books for both beginning string classes and for beginning wind classes. The musical material therein consists mainly of tunes which are easy at first and then get progressively more difficult. Even though students have a great desire to play tunes right from the very first lesson, tunes alone do not develop fine players. Dr. Maddy in his first attempt at publishing materials for beginning classes produced a method (Universal Teacher, 1923) made up entirely of tunes. He discovered, however, that technical exercises were needed also to develop aspects of instrumental technique not taught by tunes alone. The Universal Teacher was followed by the Instrumental Technique, 1926, consisting entirely of scales, arpeggios, bowing patterns, and similar technical exercises. Used in conjunction these two books provided all the materials needed in a beginning instrument class, strings or winds, or both together.

Being the first publication of its type there were several flaws. It contained printing mistakes, incorrect fingerings, the material did not progress at a uniform rate of speed, and some of the material became dated.

The books started by Dr. Maddy, and continued by the project staff attempt to incorporate and clarify the ideas and materials of Dr. Maddy from his very first publication (Universal Teacher) to his last, but unpublished work (Interlochen Band Method), and materials he developed and wrote in late 1965 and early 1966. This work contains tunes, scales, arpeggios, bowing exercises, articulation exercises, and variations designed to be used in the project classes. The material starts easily and progresses very rapidly covering about the amount of material that would be covered during the first year of private study on an instrument. The books suit the type of class encountered in the project where only a few weeks of concentrated study was done on several instruments. The books are, however, much too difficult for beginning classes at the elementary and junior high school levels. Classes using these materials should be composed of students with prior instrumental experience and accomplishment, such as those found in music education programs throughout colleges and universities in this country.

TESTING PROCEDURES

Several types of tests, checks, and comparisons were made.

On arrival at the Academy all students first played an audition on his major instrument for initial orchestra seating. Following this throughout the year the orchestra played a full symphonic program each week that was preceeded by challenges for seating. Weekly challenges held during section rehearsals were administered by the faculty, but the individual recitations and performances of the challenge passages were judged by the students. In this way every student had an equal opportunity for advancement in the section as his week of practice prepared him.

Project students were also given the Watkins-Farnum Performance Scale at the beginning of the year. The resulting scores on major instruments were nearly identical to that of the orchestra seating. On secondary instruments, the students tested scored two or four times as highly as beginning students in a state college situation. The project students had had four weeks study six days per week, whereas the college students had twelve weeks study two days per week. As it was evident that the project students were improving each four week period, the Watkins-Farnum test was dropped. This progress was noted in that during each succeeding period of instruction there was a great deal of carry-over from one instrument to the next and the classes made more rapid progress through the material used.

Various written tests were given each semester to test each student in music fundamentals, theory, history, and knowledge of the instrument such as fingerings, keys, and transpositions learned in the beginning classes.

Further IHMP evaluation was done with the aid of cooperating teachers in six areas around the country - Traverse City, Michigan; Ann Arbor, Michigan; Waukegan, Illinois; Atlanta, Georgia; Winfield, Kansas; and Santa Clara, California. In all six cities teachers used the teaching methods of Dr. Maddy. In all areas, without exception, the cooperating teachers found the "Class Routine" to work very well.

METHODOLOGY EVALUATION

In the evaluation sites the "class routine" was used within existing classes and schedules. Wind instrument and string instrument classes were kept separated and only in Ann Arbor were there classes for individual instruments i.e., flutes only, clarinets only, cornets and trumpets only, etc. But even in Ann Arbor Mr. Long combined brass and woodwinds. Only at the Interlochen Area School was it possible to meet classes more than just two times a week. Even though classes were not scheduled daily as desired, and with but two days a week available, the "class routine" can be given, and individual practice can be encouraged to be done at home.

Roger Jacobi, supervisor of music, reported that, "the 'class routine' as outlined in the Interlochen Music Course received wide acceptance by the instrumental music staff of the Ann Arbor Public Schools. Eight teachers report they are using the routine, or a modification, in fifteen elementary schools and two junior high schools."

"Two teachers indicated that they would plan to use the method book later in the year. An additional comment from the staff was that the students, also, were enthusiastic about the 'class routine'".

Mitchel Henson, Roswell, Georgia, states, "my reaction to the Project Method is that it is of great value. It is the first truly organized method that I have read for elementary instrumental classes. However, I plan to use it with my intermediate high school students as well from now on".

Joseph Kirschner, supervisor of instrumental music, Fulton County (Georgia) schools, likes the methodology and is asking all his teachers to learn the "class routine" and incorporate it into their own teaching. While Waldie Anderson, Project Coordinator, was in Atlanta, Mr. Kirschner scheduled a special training session for about thirty teachers. Mr. Henson gave a live demonstration with his students, and Mr. Anderson then showed the films and led a question and answer period. The ideas presented were well received and will be utilized.

Mr. Henson will also incorporate the "talent exploration" program of the National Music Camp into his recruiting of students during the Spring. He feels that every fourth grade teacher will look forward to a special program during the final four or six weeks of school in which the children will be able to try several, if not all, of the instruments they may begin to study during the summer or following school year. He will also use the "class routine" in song flute class.

Cooperation and results from the remaining sites was much the same as given above. In Santa Clara, California, Waukegan, Illinois, Winfield, Kansas, and Traverse City, Michigan, the music supervisors gave their full support to the project and its methods and materials. Mr. Anderson made visitations to all sites, talked to teachers, and observed classes. The general consensus of all participating teachers is that the books are of less importance than the technique of class performance. To have one person play, and then the whole class play provides the following unique opportunities: The teacher can hear each individual play by himself; he can give individual help when and where needed; the whole class is occupied all the time; there are no discipline problems; the whole class can rest periodically (and this is vital at the beginning level); everyone gets to practice his finger technique while just one person is playing thereby getting twice the practice time in; and, as the weaker players are moved towards the front of the class it makes for more efficient teaching.

The only weakness found by the project coordinator in his visitations to observe participating teachers using the methods and materials was the lack of enthusiasm for using a solfeggio system for singing the tunes and exercises. Solfeggio is not difficult to learn and teach if used regularily right from the beginning. Note names, of course, may be used in any class where there are not transposing instruments to cause problems in naming pitches. If the teacher uses a solfeggio system at all times, the students will learn it just as quickly as they learn every other facet of playing and reading music. It presents several advantages too. It enables the student to set the tune in his ear before trying to play it. He has an opportunity to practice fingerings and bowings. It provides a mental gymnastic which holds student interest that whistling or using la, la, la, does not afford. And, it has long lasting value in ear training and sight singing. This is quite strongly evidenced by the fact that the one thing all students participants in the IHMP program at the Academy related in answer to questions regarding their college programs was that learning to sing solfeggio made it very easy for them in college theory and ear training classes.

METHOD BOOKS EVALUATION

The method books use the melodic approach to instrumental training. The material in the books moves quickly through graded tunes that have variations added to them for the purpose of teaching bowings, fingerings, and articulation. The material works well with older students, or those who have some music reading skills. At the junior high and senior high levels the books are very effective when used in Second or Cadet Band. They are designed for work best in beginning classes composed of students learning secondary instruments such as was offered at the Interlochen Arts Academy. They are also completely successful when used at the college level in instrumental classes for music education students learning secondary instruments.

The method books are clearly arranged, the material progresses at a uniform rate of speed, they contain interesting melodies and exercises, technical problems are approached with appropriate exercises, and the examples are musically and technically demanding for the better students yet at the same time there are enough easier exercises for the less advanced students. When properly used along with the "class routine" it is the most successful instrumental class teaching method available.

STUDENT PARTICIPATION FOLLOW-UP

An evaluation or follow-up of students who participated in the Interlochen Honors Musicianship Project was not specifically asked for in the Project Proposal, but information concerning student activities and opinions following their year in the IHMP was obtained by term papers written by each student at the completion of the school year, 1965-66; by a form letter sent to all participants, "Reflections of the Interlochen Honors Musicianship Project;*" and by personal visitation and conversation with students by the project staff members.

All students have continued with their education. All graduating seniors went on to college or advanced study on their instrument. All eleventh grade students have since finished high school and are now in their Freshman year in college. All are progressing rapidly through their programs of study at the school of their choice. Included in the Appendix* is a complete list of students, schools being attended, and major field of study.

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*See Appendix XVI, p. 99

In attempting to find any correlation between the program offered at Interlochen and the course of study now being pursued, the most common observation was that learning solfeggio, by singing each tune and exercise in class before playing, provided an invaluable tool for use in theory and ear-training classes. It also improved their sight-reading ability by providing a method of sight-singing. All music education students were able to pass proficiency exams for many of the instruments and were able to move more rapidly ahead in the program. In many cases two semesters of an instrument, such as violin, were completed in one semester. The introduction and fundamentals in theory and music literature gave a good start in these classes thus enabling the student to get off to agood start during that critically important first semester and year of college.

It has become readily apparent that participation in the Interlochen Honors Musicianship Project helped every student in so many different ways that it is impossible to enumerate them. Where one student can live music, music, music all day long, another "acquired a strange hunger for academics" and is taking a double major, Violin and English with the intention of teaching English. In battling technical problems on all instruments, strings especially, one student "acquired a certain amount of ingenuity that has helped in violin playing.

Perhaps the most benificial part of the IHMP program was the process of "total emersion" whereby the student could experience the study and practice of music at an earlier age than is offered anywhere else. This was done purposely to give each student a broader basis for understanding the study, teaching, and performance of music. In other words, the Project has given him a better idea of "what to expect."

*See Appendix XVII, p. 100

CONCLUSIONS AND RECOMMENDATIONS

The Interlochen Honors Musicianship Project was highly successful, especially up to the point of Dr. Maddy's untimely death, April 18, 1966. All of his ideas were carried out, and through the Department of Health, Education and Welfare his innovations in teaching will be codified and receive wide dissimination as a living tribute to his genius.

After April 18, the project staff completed all projects fully planned and started by Dr. Maddy. The student program was carried through the school year and summer session, films were made, method books were written, and the methods and materials were used outside of Interlochen.

Student participation in the project was successful though many did not always have the stamina to work three hours every day on secondary instruments. An hour on strings followed by an hour on winds or vice versa, is perfectly acceptable, but adding a third hour in which too many different subjects and activities were scheduled led to some confusion, fatigue, and disinterest. Future programs may learn to schedule no more than two hours in succession, and if a third hour is used to teach related subjects, teach those subjects in units and use a block of time for each. The string and wind classes could have been disastrous had the student played a different instrument each day. The closest approach to failure in the project was that of the third hour "lab class" in that it was not well planned. The subjects covered and activities scheduled were necessary, but should have been more carefully organized and scheduled.

Student participants in the Interlochen Honors Musicianship Project received the best possible training for a future in music that the project could offer. Everyone had a chance to learn all the orchestral instruments and each student was taped playing each instrument one after the other in score order. Tapes are available of every student. These recordings were done during two sessions for each student. Once for the strings, and once for the winds. Included are selected scales, arpeggios, bowing exercises, and melodies played on each instrument. Every student played reasonably well and demonstrated his success at learning to play every instrument in just 32 weeks and then sitting down and playing each one in succession. This is absolute proof of the success of this phase of the project.

Participants also had the opportunity to utilize all facilities work with all members of the faculty and staff, and enroll or audit any course or activity offered by the Academy. Even though it was physically impossible for one student to accomplish everything offered, the group as a whole, by its varied interests, was able to take advantage of and use, every learning opportunity Interlochen has to offer. Here again the project was successful in that the program fit the interests of the individual student while offering a basic program of playing and learning orchestral instruments.

Through this varied program an excellent start has been made in the training, at the pre-college level, of future musicians of all types. The greatest strength of each student participant was his ability to play at least one instrument well. This was enhanced by a desire to go into music as a profession. Oboist Andrea Whitcomb said, "I will always regard this year of the Project as a valuable experience, for it has opened many doors for me in the world of music". She has since gone on to do some substitute and private teaching, and is currently a scholarship student at the University of Houston.

Violinist Roberta Van Meter sums up the experience well for all participant students, faculty and staff in saying, "The most imporant thing to me is that I have gained something for myself by becoming a better person. I know that I've also become a better musician, but I don't think I can realize yet to what extent".

Every person involved in the Project gained something. The students especially. They were exposed to ideas, were given training, and had experiences that should be offered at many institutions, not just Interlochen. The Maddy "Class Routine" can and should be used throughout the country for it will help the poor and insecure teacher. Students should be taught the "Class Routine" for indeed it is true that We Are Prone To Teach The Way We Learn. An organized approach to teaching procedures is just as important as bowings and fingerings to a violinist.

Perhaps the most needed revision in music teaching is in the area of string instruments, particularly the violin. Violin is the most popular instrument next to the piano, but considered to be one of the most difficult to play. Pupils are warned early that the violin is a very difficult instrument to learn, and are often told that it may be too hard for them to play at all. Considering the usual methods by which it is taught, this may well be the case.

We have proven in this new Improved Curriculum used in the Interlochen Honors Musicianship Project that it was as easy or easier to learn to play a stringed instrument in class than it was to play wind instrument.

We cannot urge too strongly that music educators adopt the class method to establish correct playing positions. We have developed these methods very successfully at Interlochen, but before we had Interlochen we did not have the ideal situation where beginning instrumental classes could meet daily instead of just once or twice a week.

In the IHMP improved curriculum, students do not practice outside the class until they have formed correct playing habits. Instead of one to four students as taught by a private instructor, we maintain classes of twenty or twenty-four students.

Of course, in our classes here, we had an unusual balance; that is, it is not the sort to be found in public schools since the students change instruments every eight weeks. We have an equal number of violins, violas, celli, and basses - 6 of each instruments - in each class.

Contrast this with the normal public school instrumentation for a beginning string class and you will find ten or twelve violins, two celli and one bass. Few viola students are found in beginning classes. Working for a balanced instrumentation from the beginning is desirable in order to have the correct instrumentation for the more mature orchestras.

If classes meet every day good habits can be formed. When classes are held daily the teacher may observe and make corrections constantly when it is possible to establish correct playing habits and maintain them. Music classes should meet every day just as mathematics, science, and language classes do. More often is desirable, because a student must practice each day in order to become a fine musician.

One cannot imagine anyone like Heifitz becoming the world's greatest violinist by practicing only five days a week. It is absolutely necessary to practice every single day.

From a standpoint of economics it must be pointed out that a class of around twenty-four is economically sound. A class ranging from four to six is not - nor can it ever be economically sound.

It is the endeavor of this Curriculum Improvement Project to set up a system whereby it will be economically sound to teach instrumental music and vocal music efficiently and in such a worthwhile way that students will be motivated into rapid progress.

As stated above, this can only be done through a highly organized class procedure where the class practices over and over again while the teacher moves around among the students giving instruction to individuals. The routine is so organized that it provides for competition between players. The back seat player in reach row is the most rapid learner and needs the least help. The one who sits in front needs the most help and is located near the primary teaching station.

Class instruction is the future in music education everywhere in the world, and the fact that we have a head start in class instruction here in America doesn't mean that we can keep that headstart unless we continue to progress and utilize what we have learned. We must spread our teaching so that every music teacher in our land will know what we are developing. There is a chance to combine good common sense in music teaching in such a way that it can be practical and to have music classes based on both good pedagogy and fine music. It is possible to revolutionize music education here in America and set forth the kind of foundation which will be economically sound, and promises success in every phase of learning.

APPENDIX I

CURRICULUM IMPROVEMENT PROPOSAL

Submitted to the U. S. Commissioner of Education

Under the Provision of Public Law 531

Project Title:	The Development of a One-Year Curriculum in Applied Music Instruction for Potential Composers, Conductors, Performers, and Music Educators
Submitted By:	Interlochen Arts Academy Interlochen, Michigan
Initiated By:	______________________ Dr. Joseph E. Maddy, President Interlochen Arts Academy Interlochen, Michigan
Transmitted By:	______________________ Dr. Joseph E. Maddy, President Interlochen Arts Academy Interlochen, Michigan
Date Transmitted:	November, 1964
Date Retransmitted:	July 1, 1965

1. ABSTRACT

(a) Objectives

The primary purpose of the proposed project is to develop methods and materials for a comprehensive curriculum in instrumental music class instruction. The curriculum will be applicable to the elementary, junior high school, and senior high school levels of instruction. It will also be useful in instrumental methods courses for college and graduate level music education students.

The teaching materials evolving from the project will be developed from experimentation based on published and unpublished materials used successfully at the National Music Camp for many years. It will consist of publishable materials as well as recordings, still and motion pictures, and videotapes. All of the materials will be developed to be used in existing classroom facilities using standard instructional aids available in schools and in conjunction with education TV programs or closed circuit TV instruction.

(b) Procedures

The development of the curriculum will be accomplished through experimentation and application by 33 students expressly selected to participate in this program. These students will participate in the development and testing of an intensive curriculum for beginning

through advanced class instruction in performance on all major symphonic instruments. Students selected will engage in a 1-year program of concentrated study, 5 hours a day, 6 days a week.

All instruments to be used in the project will be of professional quality and will be made available by the Interlochen Arts Academy and the National Music Camp.

During the second year of the project, the curriculum materials will be tested and evaluated through actual use in a variety of elementary and secondary schools.

2. RATIONALE

Superficial performance skill on secondary instruments is a limiting factor for nearly all college graduates today. We are prone to teach the way we learn, the teaching methods through lecture courses are of little use for beginning teachers who learned the private lesson way. Too many of today's young composers and conductors have only a limited knowledge of the instruments of the orchestra. Everyone who intends to teach music, write music or conduct should begin by knowing all the instruments and how to play them.

The project would provide for this necessary instruction to begin at age 16, 17, and 18 and before entering upon a college course with its subsequent diversification. Enrollment would be limited to young people in grades eleven, twelve, or post-high school (pre-college) who are proven superior performers on one or more orchestral instruments which would be indicative that they possess the mental and physical stamina for the mastery of instrumental music performance techniques in a minimum amount of time. Each selected student composer should possess some keyboard proficiency and all students would be required to participate in related studies such as music theory, choral singing experience, music literature, music library operation, instrument maintenance and repair, score reading, teaching methods and conducting.

There is an acknowledged shortage in performers and teachers of violin and related string instruments. The National Federation of Music Clubs, Music Educators National Conference, American Federation of Musicians, American String Teachers Association and other organizations are striving to promote more and better string players throughout the country.

The lack of interest in learning to play stringed instruments is due to poor teaching and lack of motivation at the beginning level. This is the most difficult stage and occurs before the student can produce a pleasant sound on the instrument, and before the student has acquired correct playing habits. Motivation and pleasing sounds can be developed quickly in class with the aid of recordings and accompaniments.

Music students with superior talent and technical ability, who seek to become professional symphony orchestra members, have great need to master the standard orchestral literature - music performed regularly by all major symphony orchestras - in order to qualify for membership in professional orchestras. Only at Interlochen is this possible - where a program of symphonic music is performed every week of the year - where all players compete for promotion every week thus providing criteria through which future potentials are determined.

3. GENERAL OBJECTIVES OF THE PROJECT

The project as instituted at the Interlochen Arts Academy can offer each selected student the opportunity to work intensively among others with similar talents and ambitions. Interlochen has complete physical facilities, a highly qualified staff of conductors and instructors and thirty-seven years of experience in talent exploration, class instruction and ensemble training at all levels.

The project will enable a potential composer to learn dance techniques, opera production, choral techniques, stage scenery and design, lighting effects and all types of ensemble participation. A young conductor would have access to all types of scores, disc and tape recordings as well as unlimited ensemble participation. The potential music educator would be able to have practice teaching under proper guidance in addition to the performance of all types of music literature.

Our proposal is that Interlochen Arts Academy (in winter) and National Music Camp (in summer) develop and test a one-year curriculum in applied music instruction for potential composers, conductors, performers, and music educators beginning in September, 1965, and ending at the close of the National Music Camp season in August, 1966. It is worth noting that the end of this program coincides with the convention of the International Society for Music Education at Interlochen, which will provide a critical international audience for evaluation of the results of the project.

We propose to select 33 outstanding performers of orchestral instruments from late high school grades (11, 12, and immediate High School graduates) -- not over 18 years of age, to participate in 40 weeks of intensive curriculum development as outlined herin. Students must be outstanding performers of one or more orchestral instruments have good citizenship recommendations from their high schools; should have some piano training and some music theory. We plan to select many of these students from membership in the 1965 session of the National Music Camp, which is America's foremost proving ground for youthful talent. Players chosen will be formed into a classic symphonic orchestra for music literature, music evaluation, performance of original compositions by students and recording of class-tested materials for further evaluation and eventual publication.

4. PROCEDURES

In order to assure the success of the project and its subsequent impact on Music in America, there should be provision for the enrollment of 33 ambitious young musicians (perhaps 20 boys and 13 girls). All of the eligible students should be selected on the basis of their superior musicianship, academic achievement, potential leadership qualities, and good citizenship record as supported by their music instructor and school authorities.

Thirty-three students would make up a fairly well-balanced classical symphony orchestra and provide for all types of string and wind ensembles. Instrumentation should include highly qualified performers on the following instruments:

Violin	8	Flute	2	Horn	2	Harp	1
Viola	2	Oboe	2	Trumpet	2	Percussion	1
Cello	4	Clarinet	2	Trombone	2		
Bass	2	Bassoon	2	Tuba	1		

Group S - 16 strings
Group W - 8 woodwinds, 7 brass, 1 percussion, 1 harp

Students would have the opportunities to carry one or two academic courses in addition to the musical courses included in the complete training program, which would occur during the scheduled period of 11:00 a.m. to 2:30 p.m. This same period would include their lunch hour. Extra-curricular activities such as small ensembles, combined orchestra and choir rehearsals, recitals and special activities such as recording sessions, would be programmed during the evening hours.

All students would have full access to any Interlochen Arts Academy classes, as participants or auditors, throughout the instructional year.

Projected Daily Schedule

PERIOD I - 8:00 a.m. to 9:00 a.m. six days a week

(Teacher: Miss Rosemary Malocsay of Academy and Camp Faculty)

Group S - a. Beginning string class for string majors. Violinists start on cello and bass, cello and bassists start on violin and viola.

First class to consist of 6 cellos (violinists)
4 basses (violinists)
6 violins (2 cellists, 2 bassists, 2 violists)

(Students change instruments after 8 weeks, 16 weeks and 24 weeks so that every student receives 8 or more weeks of class instruction of each new instrument.) No outside preparation necessary but permissible.

Group W - b. Beginning Wind Instrument Class for Wind-Percussion Majors

(Teacher: Waldie Anderson, Project Coordinator)

Flutists start on trombone; oboists start on horn; clarinetists start on tuba and baritone horn;

bassoonists start on trumpet; trumpeters start on oboe; tuba and percussionists start on flute; harpists start on saxophone.

(Students change instruments after 4 weeks, 8 weeks, 12 weeks, 16 weeks, 20 weeks, and 24 weeks, 28 weeks. Each student spending 4 weeks on each of 7 instruments, after which each student may devote the final eight weeks of the Academy year to instruments of his own choice.) No outside preparation necessary but permissible.

The carry-over of performance facility from one wind instrument to another is such that the student will make nearly twice as rapid progress on each succeeding instrument studied.

PERIOD II -- 9:00 a.m. to 10:00 a.m. daily six days a week

Group W - c. Beginning string class for wind majors. Players to be assigned to instruments by teacher to include 5 violins, 4 violas, 4 cellos, 4 string basses. Follow general plan of above classes, changing instruments after 8 weeks, 12 weeks, 16 weeks, 20 weeks, and 24 weeks. This class will progress more slowly at first than Group S because of the great difference in string and wind techniques.

Group S - d. Beginning wind class for string majors. No outside preparation necessary but permissible. Private lessons will be given as needed. Tentative assignment for instruments:

Flute, oboe start on string bass (4)
Trumpet, clarinet start on cello (4)
Bassoon, trombone, tuba, percussion start on violin (6)
Horn start on viola (2)

Change instruments after 8 weeks, 16 weeks, and 24 weeks, final 8 weeks on instrument of choice.

PERIOD III -- 10:00 a.m. to 11:00 a.m. five days a week

Combined string and wind students project

a. Beginning Orchestra - one period per week - Beginning orchestra - simplest materials for young players, experience in sight reading using new instruments.

b. Beginning Percussion Class - one period per week - Beginning Percussion Class - Rudiments of drumming; mallet instruments; castinets, tambourine and other traps; unusual percussion instruments including recently introduced Latin American instruments.

c. Beginning Harp Class -- one period per week -- Composition majors would need more harp study than conducting aspirants. Students might limit or extend this phase of the project.

d. Composition, conducting, chamber music (divided into groups according to interests) -- students might concentrate on their major interest in these fields, utilizing the school's facilities, library, and faculty.

e. Library Organization; instrument care and repair, music reproduction, score reading; special seminars related to project, visiting artists. Practical guidance for potential music educators and conductors as well as composers.

This period may also be devoted to a single phase for short periods of time -- percussion demonstrations; small ensemble literature; classical orchestra literature; conducting; composition; music arranging; improvisation.

An entire week might be devoted to tape recording of materials developed and/or tested in project classes, providing recording experience. Student ensembles will be scheduled for live broadcasts on the school's FM Stereo Radio Station (WIAA) and for taped programs for broadcasts as well as for future reference by students. Filming of educational television programs in class instruction is a probability -- an additional experience for project students.

A unique feature of the project is the fact that the total concept is a development of proven practices as established at the National Music Camp. The Camp has had thirty-seven years of experience in talent exploration, class instruction and ensemble training at all levels. Beginning class instruction has been offered to campers at all levels and it is an established fact that the students have usually accomplished more in eight weeks than they would have in a full year of private lessons. The project plans would meet the needs of potential composers, conductors and music educators by changing instruments periodically to enable every student to master the techniques of performance of all orchestral instruments -- in class and in ensembles. The "carry-over" from one instrument to another, of related techniques, enables a student to progress much more rapidly in learning to play a second, third and fourth instrument (string or wind).

Interlochen Arts Academy Symphony Orchestra Participation - 1965-1966

The Interlochen Arts Academy Symphony Orchestra rehearses two hours daily (from 2:30 to 4:30 p.m. week days and from 9:00 to 11:00 a.m. Mondays). Project students will have full benefits of participating in this superb professional quality orchestra which prepares and presents symphony programs every week of the school year under the direction of Dr. Thor Johnson and guest conductors. This orchestra studies and presents in public and over the air more standard orchestral literature than any school, college, university or conservatory orchestra in America.

In addition to the superb Academy Symphony Orchestra, project students will be privileged to participate in string orchestra, band, choral groups, opera, ballet, modern dance, and all types of small ensembles such as string quartets, wind quintets, madrigal groups.

Summer Program - National Music Camp - 1966

After 32 weeks of intensive study of all orchestral instruments, orchestra literature, class methods, ensemble and related studies, the students of the project will participate in the activities of the 1966 season of the National Music Camp in all activities in which they may be interested.

National Music Camp Offering for Project Students

Symphony Orchestra - World Youth Symphony, University Symphony, High School, Intermediate and Cadet Orchestras.

Band, Wind Ensemble - University, High School, Intermediate.

Choral Organizations - University Choir, Festival Choir, High School, Intermediate Choir, Operetta, Male Chorus.

Chamber Music - All types.

Composers Club - Wherein student composers have their works performed for critical analysis by other composition students and faculty.

Talent Exploration Observation - Wherein very young children try all instruments and select the one for future study under superior guidance.

Beginning Class Instruction on all orchestral instruments, piano, organ, harp, and percussion instruments -- under superior instructors and with professional quality instruments made available for rental and maintained by the Camp.

In addition to class instruction, each selected student will receive an average of two private lessons a week from artist instructors of the Academy and Camp as follows:

Major instrument -- one half-hour lesson weekly

Minor instrument(s) -- one or two half-hour lessons on
(Students decide)
a. Minor instrument(s)
b. Or instruments being studied in class
c. and/or piano

Students will be expected to spend one hour per day in preparation for each weekly lesson.

5. FULL DESCRIPTION OF MATERIALS

The following materials have been developed out of the established program at the National Music Camp and are available for immediate use.

String Classes: Symphonic String Course -- Maddy
Instrumental Techniques -- Maddy and Giddings
Universal Teacher -- Maddy and Giddings
Instrumental Quartet Repertoire -- Maddy and Giddings

Wind Classes: Interlochen Method -- Maddy
Universal Teacher -- Maddy and Giddings
Instrumental Quartet Repertoire -- Maddy and Giddings

It is proposed that a complete curriculum guide plus teaching materials including sound tape and two demonstration films for winds and strings will be developed from the project. This phase of the project will be an expansion of the tested and proven plan of the above-mentioned Symphonic String Course wherein recordings of melodies and instrumental accompaniments are used to stimulate and guide the home practice as well as use during classes.

In addition, the students and teachers would have access to one of the world's largest and most complete music libraries, for study, while participating in the Academy and Camp performing groups. The Interlochen Music Library facilities include all of the standard repertoire for Orchestra, Band, and Choir. The small ensemble library encompasses a rich variety of all types of string, wind and choral ensemble literature. A full-time staff of three and one-half persons is required to maintain this library during winter months. When the National Music Camp is in session, the Music Library staff is augmented to 23 persons to administer the needs of the summer Camp personnel and students.

6. PROVISIONS

The aforementioned teaching aid "tapes" and "film" for winds and strings plus the curriculum guide and related materials will be made available for commercial publication and distribution in addition to the normal distribution procedures as conducted by the U. S. Office of Education. It is expected that films to be used for educational television will be developed during the course of the project.

It is also expected that the project director will appoint consultants who will be available for the consistent evaluation and guidance necessary to develop the publications, films, and tapes that are expected to emerge from the project.

An ultimate goal during the second year of the project would be to make a practical curriculum available for evaluation through actual practice in elementary and secondary schools. The appointed consultants might therefore be teachers who are actively engaged in instrumental teaching in representative geographic areas of the country.

The final six months of the project will be devoted to final editing, recording, filming, and preparation for publication and distribution of materials as generated and evaluated during the first two years of the project.

7. MATERIALS DISTRIBUTION

The teaching aid "tapes" and "films" will be made available to radio and television stations as well as for classroom use on a rental or purchase basis. Interlochen has complete facilities and staff for the production of sound film and stereo tape recordings. Any and all publications and teaching aids, developed from the project, will be available for public use.

8. FACILITIES

INTERLOCHEN
AMERICA'S CAPITOL OF THE ARTS
NATIONAL MUSIC CAMP and INTERLOCHEN ARTS ACADEMY

The wooded campus of the Interlochen Arts Academy and National Music Camp is located 14 miles southwest of Traverse City, Michigan. The area is served by major arterial highways as well as daily air, bus and rail service. The 1200 acre campus is situated between two crystal clear lakes, providing over a mile of private sandy beach and an abundance of natural wild life and forest land.

The Academy and Camp's complex of new building has been designed by internationally famous architect, Alden B. Dow, and represents the latest concepts in functional design. Physical facilities include over 400 buildings -- the new Liberal Arts, Dow Science and Jessie V. Stone Recreation Buildings - plus other classrooms, libraries, studios, the Interlochen Bowl, the Kresge Assembly Hall, Stone Student Center, Grunow Theater, practice buildings, recording studios, the FM broadcasting station (WIAA), museum, instrument repair shops, fine arts building, dance building, cabin dormitories, Camp stores, hospital, infirmaries, guest cottages, and a large inventory of pianos, organs, harps and band and orchestra instruments of superior quality.

The Liberal Arts Building houses the central reference and reading library which contains up-to-date text and reference materials chosen by library authorities from The University of Michigan and the Michigan State Department of Public Instruction. The basic library was obtained through a gift from the McGregor Fund of Detroit and is continually being augmented by the addition of new materials. This building also contains a music listening library and eight classrooms.

Four completely equipped laboratories for Biology, Physics and Chemistry, a science lecture hall, eight individual research laboratories and two mathematics classrooms are located in the Dow Science Building. This structure was a gift by the Dow Foundation of Midland, Michigan.

Orchestra, band, choir and faculty and student concerts are presented and broadcast in the auditorium of the Jessie V. Stone

Building which accommodates an audience of approximately one thousand. The building is also used for the Academy's Physical Education and Recreation Program.

The Charles Stewart Mott Language Laboratory provides unsurpassed facilities for spoken language drill on an individual basis, with individual listening rooms equipped with tape recording units fed by tapes designed for our own students and recorded by our own faculty members for study of French, German, Spanish, Russian (and eventually Italian). This building will include a Theater in the Round for student performance of plays in the various languages being taught.

The passageway connecting the Academy's complex of new buildings houses the Academy Museum. Many of the displays are from the Walter E. Hastings Nature Museum.

The beautiful Fine Arts Building, adjacent to the Stone Student Center, is a gift from the Michigan State Federation of Women's Clubs. Art shows, chamber and solo concerts and group activities are held in this facility.

The Dance Building includes five spacious studios, equipped with disc and tape recording facilities, lockers, showers, costume design and sewing room.

The recently remodeled Grunow Theater has seating for an audience of approximately 430. The finest of stage lighting facilities and production aids are available for use at the theater.

The National Music Camp is affiliated with The University of Michigan which offers as an integral part of its summer program graduate and undergraduate courses at Interlochen by the School of Music, Department of Speech, School of Education and College of Architecture and Design.

The Stone Student Center

Guest accommodations at the Stone Student Center are available on the American Plan -- meals and maid service included -- and parents and visitors may reserve rooms at the Center. Each room is tastefully furnished and has a private bath. An experienced dietitian supervises the preparation of all meals in the modern, stainless steel kitchen. Students and guests are served in the large dining area located in the Center.

The Stone Center houses the vast music library, which includes authoritative editions of thousands of major orchestral, operatic, choral and band works, as well as a complete collection of chamber music, solo and study materials for all instruments and voice. Several classrooms and practice studios are also located in the Stone Student Center.

Dormitories

The Girls' Dormitory provides accommodations for 170 girls and counseling personnel, practice rooms, lounges and recreation facilities. Two room suites have a connecting bath and house four students with ample closet, desk and dresser space.

The Boys' Dormitory contains sixty student rooms, each with private bath. Two boys are assigned to each room with sufficient desk, dresser and closet space available. The dormitory also houses counseling staff and has lounge, recreation and practice facilities.

Requests to be placed with special friends are honored whenever possible.

Weekly linen service (sheets, pillow-cases and towels) is provided without additional fee. Pillows are furnished by the Academy, however, it is essential that all students furnish their own blankets.

Self-serve, coin-operated laundry facilites are available in the girls' dormitory although commercial laundry services are also offered for all students at standard rates.

The dormitories are equipped with all necessary curtains, furniture and lights. Television and radio receiving sets are provided in lounge areas. Room radios, suitable pictures and banners may be brought by students but they must in no way deface the property. Damage to school property will be paid for by the student at the discretion of the Headmaster of the Academy. Room TV sets are not allowed.

Radio, Recording and Television

Stereo-FM radio station, WIAA, (115,000 watts) operated by the Interlochen Arts Academy and National Music Camp, provides an abundance of practical experience in musical performance, radio announcing, acting, production, script-writing, and the technical aspects of "pick-up", recordings, editing and "dubbing" programs for network and individual station broadcasts.

Television experience is provided through arrangements whereby students present "live" programs on TV stations at Traverse City (WPBN-TV) and Cadillac (WWTV). Future plans include installation of video-tape recording equipment to enable students to prepare educational television programs for network distribution.

Special Events

Each year a number of visiting artists present concerts, lectures and art shows at the Academy and Music Camp. Students have the opportunity to meet the guests and to discuss the various aspects of their particular profession or educational field.

Frequent group trips are planned for the students to attend concerts or recitals of specialized interest to orchestra, voice, piano, dance or drama majors in the Traverse City, Detroit and Ann Arbor areas.

Student Council

A Student Council, with students elected each year from all classes, serves as the official representative organization of the student body. The basic responsibilities of the Council are to serve as a forum to consider matters of importance to the student body and to make recommendations to the administration concerning these matters.

The Student Council assists the administration in the implementation of rules and regulations which govern the student body.

Student Health

Student health at the Academy and Camp is under the direction of a school physician assisted by one or more registered nurses. An infirmary is equipped for diagnostic examinations and treatment of minor illnesses and injuries. The health center is located only fourteen miles from a completely modern medical center at Traverse City.

For the protection of all members of the community a physical examination certified on a medical form by a physician is required of each person entering the Academy or Camp.

Recreation

There are few areas that surpass Interlochen in natural beauty and physical adaption to all winter and summer outdoor sports. Skiing, skating, snowshoeing, swimming, sailing and fishing are truly excellent.

The recreational equipment at Interlochen includes sailboats, row boats, canoes, archery ranges, tennis, badminton, basketball and volleyball courts and camping equipment.

Interlochen is located within a half-hour drive of several commercial skiing centers.

Religious Life

Inasmuch as the Academy and Camp is non-sectarian, it will not conduct religious services of a specific faith or give formal instruction in religion. Students are encouraged to join with their fellow-worshippers in religious association and are expected to participate in some weekly religious activity. Transportation is provided for students to attend services on Sundays and temple and chapel services at other times during the week. Students of a common faith are encouraged to form their own activity group on the campus.

Food

The Academy and Camp's dietitian closely supervises the preparation and serving of ample quantities of wholesome food in the dining room of the Stone Student Center. Most meals are served cafeteria style, however, at the Academy, several dinners weekly are served at tables "family-style." Students may purchase "snacks" at the campus center store.

Visitors

Visitors are always welcome at the school, however, it is recommended that parents postpone visits until after the first two weeks of the term. Week-ends are preferred for visits inasmuch as regular academic classes and arts activities may be observed on Saturdays, and Sundays are relatively free for the students. Concerts are regularly scheduled for Sunday afternoons.

Reservations

Visiting parents are welcome to reserve rooms at the Stone Student Center or in one of the Scholarship Lodges. All services are on the American Plan -- meals at the school dining room along with the students, staff and faculty. For reservations address: Stone Student Center, Interlochen, Michigan.

9. OTHER INFORMATION

A. No other fund support is available for the project.

B. This project has not been submitted to any other agency.

C. This is not an extension, or addition to, any other project previously or currently supported by the Office of Education.

D. This Contract Proposal has not been previously submitted to the Office of Education.

Cooperative Research Program
BUDGET WORKSHEET

Investigator: Joseph E. Maddy
Location: Interlochen Arts Academy
Coordinator: Dr. Harold Arberg

Project No.: H-253
Date: July 29, 1965

Starting Date: 9-1065 Ending Date: 2-29-68

Categories	FY 66		FY 67		FY 68		FY		All Years	
	10 months		12 months		8 months		months		TOTAL	
	Federal	Local	Federal	Local	Federal	Local	Federal	Local	Federal	Local
Personnel										
Joseph E. Maddy, Project Director, $24,591 per year, half time		$10,269		$12,295		$8,189				$30,753
*Project Co-ordinator, Editor, $12,000 per year, full time	$10,000		$12,370		$8,592				$30,962	
*Instructor-Editor, $10,000 per year, half time first year, quarter time second and third years	4,167		3,009		1,796				8,972	
Instructor, $10,000 per year quarter time	2,083		417						2,500	
Instructor, $10,000 per year quarter time	2,083		417						2,500	
Secretary, $4,500 per year, full time	3,750		4,500		3,000				11,250	
Motion Picture technition, $12,000 per year, two-thirds time first year, one-twelfth time second and third year	8,000		1,000		1,000				10,000	

Note: Salary rates used in the computation of this budget are at the local rate of the institution or agency.
* Nominal salary increase per year included.

Signature:
Clare D. Burns, Treasurer
Interlochen Arts Academy

CR-27(63)

Budget Worksheet (Continuation)

Project No.: H-253
Date: July 29, 1965

Categories	FY 66		FY 67		FY 68		FY		All Years	
	10 months		12 months		8 months		months		TOTAL	
	Federal	Local	Federal	Local	Federal	Local	Federal	Local	Federal	Local
Subtotal (Fringe benefits included in salary rate)	$30,083	$10,269	$21,713	$12,295	$14,388	$8,189			$66,184	$30,753
Supplies and Materials										
Communications (125 calls @ $3)	150		150		75				375	
Postage	25		50		25				100	
Student uniforms(clothing) 33 students @ $18 each	495		99						594	
Movie film (9,167 ft @ $18 per 100 ft. per film x two films)	3,300								3,300	
Electronic tape (100 rolls @ $6)	200		200		200				600	
Duplicating paper (9,000 sheets @ 6¢ each)	540								540	
Miscellaneous Office supplies	100		100		100				300	
Services										
Musical instrumental rental ($200 x 33 students)	5,500		1,100						6,600	
Duplicating Costs (9,000 sheets @ 4¢)	360								360	
Music Copying (500 sheets @ $1)	300		200						500	
Private lessons, (80 x 33 students x $5 per lesson)	11,000		2,200						13,200	
Film processing	1,200		400		400				2,000	
Film work prints for editing	500		500						1,000	
Film laboratory costs	900		300		300				1,500	
Other										
Travel of project staff to schools who have agreed to implement the curriculum-2 trips each to 6 school systems @ $250 ea.			1,500		1,500				3,000	

Budget Worksheet (Continuation)

Project No.: H-253
Date: July 29, 196

Categories	FY 66		FY 67		FY 68		FY		All Years	
	10 months		12 months		8 months		months		TOTAL	
	Federal	Local	Federal	Local	Federal	Local	Federal	Local	Federal	Local
Per diem allowance for room and board based on 40 full weeks - 7 days a week - at $9.00 per day for each of 33 students	$69,300		$13,860						$83,160	
Final report:										
150 copies @ $1 each					150				150	
12 prints - 15 min. motion picture films @ $40 each					480				480	
Sub total	$123,953	$10,269	$42,372	$12,295	$17,618	$8,189			$183,943	$30,753
Overhead										
Federal overhead, 20% of total federal costs - *Local overhead, 46% of total personnel costs, less federal overhead	24,791	**	8,474	*7,170	3,524	*6,861			36,789	14,031
Grand Total	$148,744	$10,269	$50,846	$19,465	$21,142	$15,050			$220,732	$44,784

** No local overhead is shown for fiscal year 1966 because the federal overhead exceeds the local computation.

CR-27A (63)

APPENDIX III

IHMP
STUDENT ENROLLMENT

10/16/65

*Allshouse, Charlet, 45 Blaine Street, Pontiac, Michigan 48058--Viola
*Berman, Eric, 9 Legend Lane, Westbury, New York--Double Bass
*Bister, Veli-Pekka, 6 Jukolankatu, Tampere, Finland -- Cello
*Breeding, Gary, 10115 Warner Road, Miland, Michigan--French Horn
*Buurma, Douglas, 576 State Street, Holland, Michigan--Tuba
Chaffee, Margaret 401 Jefferson Street, Elkhart, Indiana 46514--Bassoon
*Cole, Nancy, 12808 Baker Drive, Silver Spring, Maryland 20904--Violin
*Dilmore, Margaret, 5 Elm St., Pittsford, New York 14534--Viola
*Dilmore, Ward, 5 Elm Street, Pittsford, New York 14534--Cello
Donner, Barry, 915 Van Rensselaer, Niagara Falls, New York 14305--Composition
*Elliott, Thomas, 8146 North 5th Street, Phoenix, Arizona--Violin
Ellison, William, 700 Paseo de la Loma, Santa Fe, New Mexico--Tuba
*Faust, Randall, 206 Floral Avenue, Mankato, Minnesota--French Horn
*Ferguson, Michael, 1584 Vismer, Ypsilanti, Michigan 48197--Bassoon
*Glass, David, 3807 Chelsea Avenue, Orlando, Florida--Composition
*Harkins, Cheri, 48 Greencroft, Champaign, Illinois 61822--Violin
*Harmelink, Dale, 955 Kelsey, N. E., Grand Rapids, Michigan 49505--Bassoon
*Hendrickson, Juli, 2670 Stillwater Rd., St. Paul, Minnesota 55119--Harp
*Holland-Moritz, Karla, 530 Laguna Court, Walled Lake, Michigan 48088--Cello
*Housh, Cynthia, 5828 Pleasant Drive, Des Moines, Iowa 50312--Violin
*Hunt, Francis, Potter Road R.F.D. #4, Bellevue, Ohio 44811--Trombone
*Jakes, Miriam, Route 1, Dresser Road, Lafayette, Indiana 47901--Oboe
*Johnson, Carolyn, 406 N. 2nd Street, Chillicothe, Illinois--Oboe
*Kelly, Mary, 1929 Woodsboro Drive, Royal Oak, Michigan 48067--Flute
*Luse, George, 3327 Hogarth, Detroit, Michigan 48206--Trumpet
*McGlothin, Paul, 7214 Merriwood, Knoxville, Tennessee 37917--Clarinet
Robinson, Paul, 31704 Bridge, Garden City, Michigan 48135--Violin
*Sayre, Sandra, 116 Lindenwood, Fort Worth, Texas 76107--Violin
*Sears, Ann (Elizabeth), Box 438, Somerset, Kentucky 42501--Violin
*Shifrin, David, 150-06 77th Avenue, Flushing, New York 11367--Clarinet
*Snoeck, Lynda, 17875 Lincoln Drive, Roseville, Michigan 48066--Flute
*Spratt, Christopher, 904 North Gainsboro, Royal Oak, Michigan 48067--Double Bass
Strait, Ann, 554 West Iroquois, Pontaic, Michigan 48053--Viola
*Streiber, Peter, 1022 West 11 Mile Road, Berkeley, Michigan--Violin
*Sturdevant, Douglas, 483 West Cambourne, Ferndale, Michigan 48220--Trumpet
Tokito, Kazuo, North 6 West 12, Saporo, Japan--Flute
*Tuma, Elizabeth, 38765 14 Mile Road, Walled Lake, Michigan 48088--Cello
VanMeter, Roberta, 13700 Ridgewood, Plymouth, Michigan 48170--Violin
Whitcomb, Andrea, Route 5, Box 35F, Osage, Iowa 50461--Oboe
Wolfe, Brian, Kiester, Minnesota 56051--French Horn
*Yamashita, Tsutomu, 94 Unrin-incho, Murasakino, Kitaku, Kyoto, Japan--Percussion
*Zeagler, Wesley, Route 2, Box 37, Monroe, Louisiana 71201--Trombone

*IHMP Scholarship Students

APPENDIX IV

THE INTERLOCHEN HONORS MUSICIANSHIP PROJECT

The Interlochen Arts Academy (in winter) and the National Music Camp (in summer) will provide the following curriculum improvement and training program beginning in September, 1965, and ending at the close of the National Music Camp season in August, 1966. It is worth noting that the end of this project coincides with the convention of the International Society for Music Education at Interlochen, which will provide a critical international audience for evaluation of the results of the project. The purpose of the project is the development of a curriculum in applied music instruction for potential composers, conductiors, performers, and music educators.

We propose to select 33 outstanding performers of orchestra instruments from late high school grades (11, 12, and immediate high school graduates) -- not over eighteen years of age, to receive 40 weeks of intensive training as outlined herein. Students must be outstanding performers of one or more orchestral instruments: have good citizenship recommendations from their high schools; should have some piano training and music theory. We plan to select most of these students from membership in the 1965 session of the National Music Camp and the Interlochen Arts Academy, whis is America's foremost proving ground for youthful talent. Players chosen could be formed into a classic symphony orchestra for music literature, music evaluation, performance of original compositions by students and recording of class-tested materials for further evaluation and eventual publications. Each student selected for the project will be required to sign a contract committing his services to the carrying out of the objectives of Project H-253 and as contracted with the United States Department of Health, Education, and Welfare.

Instrumentation should include highly qualified performers on the following instruments:

Violin	8	Flute	2	Horn	2	Harp	1
Viola	2	Oboe	2	Trumpet	2	Percussion	1 (or 2 percussion)
Cello	4	Clarinet	2	Trombone	2		
Bass	2	Bassoon	2	Tuba	1		

Group S - 16 strings
Group W - 8 woodwinds, 7 brass, 1 percussion, 1 harp

Students would have the opportunities to carry one or two academic courses in addition to the musical courses included in the complete training program, which would occur during the scheduled period of 11:00 a.m. to 2:30 p.m. This same period would include their lunch hour. Extracurricular activities such as small ensembles, combined orchestra and choir rehearsals, recitals, and special activities such as recording sessions, would be programmed during the evening hours.

All students may have full access to any Interlochen Arts Academy classes, as participants or auditors, throughout the instructional year.

Projected Daily Schedule

PERIOD I -- 8:00 a.m. to 9:00 a.m. six days a week.

Group S -- a. Beginning string class for string majors. Violinists start on cello and bass, cello and bassists start on violin and viola.

First class consists of 6 cellos (violinists)
4 basses (violinists)
6 violins (2 cellists, 2 bassists, 2 violinists)

(Students change instruments after 8 weeks, 16 weeks, and 24 weeks so that every student receives 8 or more weeks of class instruction of each new instrument.) No outside preparation necessary but permissible.

Group W -- b. Beginning Wind Instrument Class for Wind-Percussion Majors. Flutists start on trombone; oboists start on horn; clarinetists start on tuba and baritone horn; bassoonists start on trumpet; trumpeters start on oboe; tuba and percussionists start on flute; harpists start on saxophone.

(Students change instruments after 4 weeks, 8 weeks, 12 weeks, 16 weeks, 20 weeks, 24 weeks, and 28 weeks. Each student spending 4 weeks on each of 7 instruments, after which each student may devote the final eight weeks of the Academy year to instruments of his own choice.) No outside preparation necessary but permissible.

PERIOD II -- 9:30 a.m. to 10:00 a.m. daily six days a week

Group W -- c. Beginning string class for wind majors. Players to be assigned to instruments by teacher to include 5 violins, 4 violas, 4 cellos, 4 string basses. Follow general plan of above classes, changing instruments after 8 weeks, 12 weeks, 16 weeks, 20 weeks, and 24 weeks. This class will progress more slowly at first than Group S because of the great difference in string and wind techniques.

Group S -- d. Beginning wind class for string majors. No outside preparation necessary but permissible. Private lessons available as needed.

Tentative assignment for instruments:

Flute, oboe start on string bass (4)
Trumpet, clarinet start on cello (4)
Bassoon, trombone, tuba, percussion start on violin (6)
Horn start on viola (2)

Change instruments after 8 weeks, 16 weeks, and 24 weeks, final eight weeks on instrument of choice.

PERIOD III -- 10:00 a.m. to 11:00 a.m. five days a week
Combined string and wind students project

a. Beginning Orchestra -- one period per week -- Beginning orchestra -- simplest materials for young players, experience in sight reading using new instruments.

b. Beginning Percussion Class -- one period per week -- Beginning Percussion Class -- Rudiments of drumming; mallet instruments; castinets, tambourine, and other traps; unusual percussion instruments including recently introduced Latin American instruments.

c. Beginning Harp Class -- one period per week -- Composition majors would need more harp study than conducting aspirants. Students might limit or extend this phase of the project.

d. Composition, conducting, chamber music (divided into groups according to interests) -- students might concentrate on their major interests in these fields, utilizing the school's facilities, library, and faculty.

e. Library organization; instrument care and repair, music reproduction, score reading; special seminars related to project, visiting artists. Practical guidance for potential music educators and conductors as well as composers.

This period may also be devoted to a single phase for short periods of time -- percussion demonstrations; small ensemble literature; classical orchestra literature; conducting; composition music arranging; improvisation.

An entire week might be devoted to tape recording of materials developed and/or tested in project classes, providing recording experience. Student ensembles will be scheduled for live broadcasts on the school's FM stereo Radio Station (WIAA) and for taped programs for broadcasts as well as for future reference by students. Filming of educational television programs in class instruction is a probability -- an additional experience for project students.

A unique feature of the project is the fact that the total concept is a development of proven practices as established at the National Music Camp. The Camp has had thirty-seven years of experience in talent exploration, class instruction and ensemble training at all levels. Beginning class instruction has been offered to campers at all levels and it is an established fact that the students have usually accomplished more in eight weeks than they would have in a full year of private lessons. The project plans would meet the needs of potential composers, conductors, and music educators by changing instruments periodically to enable every student to master the techniques of performance of all orchestral instruments -- in class and in ensembles. The "carry-over" from one instrument to another, of related techniques, enables a student to progress much more rapidly in learning to play a second, third, and fourth instrument (string or wind).

Interlochen Arts Academy Symphony Orchestra Participation -- 1965-66

The Interlochen Arts Academy Symphony Orchestra rehearses two hours daily (from 2:30 to 4:30 p.m. week days and from 9:00 to 11:00 a.m. on Mondays). Project students will have full benefits of participating in this superb professional quality orchestra which prepares and presents symphony programs each week of the school year under the direction of Dr. Thor Johnson and guest conductors. This orchestra studies and presents in public and over the air more standard orchestral literature than any school, college, university, or conservatory orchestra in America.

In addition to the superb Academy Symphony Orchestra, project students will be privileged to participate in string orchestra, band, choral groups, opera, ballet, modern dance, and all types of small ensembles such as string quartets, wind quintets, madrigal groups.

Summer Program -- National Music Camp -- 1966

After 32 weeks of intensive study of all orchestral instruments, orchestra literature, class methods, ensemble and related studies, the students of the project will participate in the activities of the 1966 season of the National Music Camp in all activities in which they may be interested.

National Music Camp Offering for Project Students

Symphony Orchestra -- World Youth Symphony, University Symphony, High School, Intermediate and Cadet Orchestras.

Band, Wind Ensemble -- University, High School, Intermediate.

Choral Organizations -- University Choir, Festival Choir, High School, Intermediate Choir, Operetta, Male Chorus.

Chamber Music -- All types.

Composers Club -- Wherein student composers have their works performed for critical analysis by other composition students and faculty.

Talent Exploration Observation -- Wherein very young children try all instruments and select the one for future study under superior guidance.

Beginning Class Instruction on all orchestral instruments, piano, organ, harp, and percussion instruments -- under superior instructors and with professional quality instruments provided and maintained by the Camp.

In addition to class instruction, each selected student will be entitled to as many as three private lessons a week from artist instructors of the Academy and Camp as follows:

Major instrument -- one half-hour lesson weekly

Minor instrument (s) -- one or two half-hour lessons on:
a. Minor instrument (s)
b. Or instruments being studied in class
c. and/or piano

Students will be expected to spend one hour per day in preparation for each weekly lesson.

APPENDIX V

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

CURRICULAR IMPROVEMENT PROJECT
PROGRESS REPORT

HEW No. 253 (1965-68)
December 1, 1965

I. PURPOSE

The purpose of the project is to evaluate existing methods, results and accomplishments in the teaching of instrumental music performance in classes in American elementary, junior and senior high schools; the methods of class teaching in use in teacher-training institutions; and to develop a philosophy, methods, materials, and recommendations for future development of curricula in instrumental music instruction as related to orchestra, band and chamber music performing organizations for American schools at all levels.

II. PERSONNEL

Thirty-three young musicians of outstanding performance ability from grades 11, 12, and high school graduates of June 1965, were chosen to carry on experimentation of class instruction under ideal conditions and to carry out experimentation in various phases of class teaching. Fifteen of these musicians are players of stringed instruments -- violin, viola, cello, double bass or harp; fifteen are players of wind instruments -- flute, oboe, clarinet, bassoon, French horn, trumpet, trombone or tuba; one is a percussion player and two are pianist-composer majors.

The thirty-three participating young musicians were joined by nine qualified Interlochen Arts Academy students in learning to play orchestral instruments, making a group of forty-two participants in this phase of the project.

III. ORGANIZATION - FIRST TWELVE MONTHS

Student participation in the project has been scheduled for a period of forty weeks ending in August, 1966, with demonstrations for the biennial convention of the International Society for Music Education meeting at Interlochen, Michigan, August 18-26, 1966. ISME delegates from forty-five countries will be present.

One phase of the project is to demonstrate that a student can learn to play all orchestral instruments acceptably well in one year through class instruction under efficient organization. String and wind instrument classes meet fifty minutes per day, six days a week.

Student participants form the instrumentation for a classical symphony orchestra capable of recording instructional materials and accompaniments, filming lesson guides for television and classroom use, providing visual aids such as correct performance techniques, read and study existing instrumental instruction materials, provide experience for conducting and composition projects of students, and to gain some experience in actual class teaching as well as symphonic performance.

IV. CLASSROOM FACILITIES AND EQUIPMENT

Special facilities have been provided by the Arts Academy to enable project classes to operate without loss of time. Two classrooms of adequate size, one nearly twice as large as the other, are connected by an instrument storage room with shelving and space for nearly one hundred orchestral instruments.

The classrooms have acoustical treatment, suitable chalkboards, music stands, cello-boards, bass stools, music storage racks, recording equipment (Ampex tape recorders), pianos, full-length mirrors, and storage cabinets for accessories such as strings, reeds and minor repair equipment.

Project participants are given experience in handling music, minor repairs of instruments, reproducing music and instructions, recording and filming, and working along with specialists in these fields in the process of preparation and distribution of materials.

V. INSTRUMENTS

Approximately eighty-five wind and string instruments, provided and maintained by the school, are being used. All instruments are given thorough periodic cleaning and inspection to determine the need for repairs. Under faculty supervision, the students are responsible for the daily care of instruments.

VI. CLASS SCHEDULES

8:00 a.m. Mon. - Sat.	a.	String class for Wind majors.
	b.	Wind class for String majors.
9:00 a.m. Mon. - Sat.	a.	String class for String majors.
	b.	Wind class for Wind majors.
10:00 a.m. Tues.- Sat.		Special projects involving entire group.
	a.	Lectures pertaining to musical performance and instruction.
	b.	Music theory and composition.
	c.	Conducting class using entire group in performance.
	d.	Recording sessions for advanced class accompaniments, and unison materials for use in new curriculum.
	e.	Beginning orchestra rehearsals using new instruments.
11:00 a.m.		Private lessons from Academy faculty members - individual practice - group lessons in instrument care, etc.
2:30 - 4:30 p.m. Tues.-Sat.		IAA Symphony Orchestra rehearsal. Concerts every Sunday. Monday rehearsal, 10:00 - 12:00 noon.
6:00 - 7:30 p.m. Tue-Wed-Thur		IAA Choir rehearsal.

Students in wind instrument classes change instruments every four weeks while students in string instrument classes change instruments every eight weeks -- there are but four string instruments to be studied as opposed to eight wind instruments. String instruments are also considered more difficult to learn to play.

During the months of September, October, and November, the 10:00 a.m. special projects classes included eighteen hours of theory and/or composition; two lectures by Warren Benson, composer-in-residence for the Ford Foundation Composition Project; eight recording sessions; eighteen beginning orchestra rehearsals; and nine hours for student conductors.

Three programs have been given by project students. They have encompassed many things learned by the students in the first three months and have ranged from the daily class routine to beginning orchestra on several different instruments, and from student compositions to student conductors.

VII. BEGINNING STRING CLASS

Each student spends fifty minutes per day, six days a week, in string class studying each of the four string instruments (violin, viola, cello, or double bass) for eight weeks. As of this date, each student has completed one eight-week period of string class instruction and is currently in the fourth week of instruction on a second instrument.

The two string classes, one each for string instrument majors and wind instrument majors, are under the tutelage of Miss Rosemary Malocsay and Dr. Maddy. Because Dr. Maddy's busy schedule includes frequent off-campus trips, Miss Malocsay serves as principal teacher and is responsible for maintaining the daily class routine and progress of the students.

The progress during the second eight-week period is much more rapid than during the first. This evident in that the students are playing selections, demonstrating bowing techniques, and acquiring other skills in the second and third weeks of instruction that were not done until the third, fourth, or even the fifth week of the first eight-week period.

Each class is a heterogeneous grouping of the four string instruments. For the string majors, a general rotation of learning new instruments has been set with violinists and violists starting on cello or bass, and cellists and bassists starting on violin or viola: thereby, each student starts on an instrument not closely related to his major instrument. At the ninth week, November 8, 1965, an interchange of beginning instruments was made between violin-viola and cello-bass.

The wind instrument majors in beginning string class were equally distributed on the four instruments and after eight weeks the rotation was accomplished in the same manner as with the string majors.

VIII BEGINNING HARP CLASS

In a few instances, a student has sufficient proficiency on string instruments to enable him to move into the harp class. Every student will have at least four weeks instruction on harp. Class is scheduled and taught at the same hour as string class but in a different room. Four students are in the harp class being taught by Miss Clementine White.

IX. BEGINNING WIND CLASS

The beginning wind classes are set up similarily to the string classes. Due to the larger number of wind instruments to be learned, the students are spending four weeks on each of the eight wind instruments: flute, oboe, clarinet, bassoon, French horn, cornet, trombone and tuba. If individual progress permits, many students will also study saxophone and/or baritone horn.

The initial assignment of wind instruments placed bass clef brass majors on treble clef woodwinds and treble clef brass majors on bass clef woodwinds wherever possible. The woodwind majors were similarily assigned. String majors were arbitrarily placed so as to equally distribute students on all eight of the instruments. The violinists and violists, however, were placed on bass clef instruments while the cellists and bassists were started on treble clef instruments. This placement of a student on an instrument reading a clef other than his own was done in order to immediately meet a problem of notation. Future theory, composition, and score reading assignments will be more easily learned and have some practical application.

The wind classes have accelerated their rate of progress during each succeeding four-week period. This is evident in that each new class completes more material, students gain increased facility because of the carry-over from one instrument to the next, and there is growth and improvement in range and tone quality. The problem of developing a strong embouchure is probably the only thing that tends to retard student progress; it seems to take more than four weeks to develop strong embouchure muscles.

Instructors in the wind classes are Waldie Anderson, co-ordinator of the project, and Byron Hanson. Anderson is a specialist in woodwinds, and Hanson is a brass specialist as well as a fine pianist. Both teachers are present at every class session.

X. LABORATORY CLASSES

Five days per week, a class is scheduled for the entire group of students. These sessions are devoted to lectures, demonstrations, and actual participation in various musical activities. The first week, for example, was scheduled in the following way:

Tuesday	Lecture-demonstration on acoustics explaining the relationship of all orchestra instruments to the harmonic series. The applied music faculty of the Academy was present and aided in the demonstrations as explained by Dr. Maddy.
Wednesday	Lecture and demonstrations on music theory to aid students in passing the proficiency test given to every student who enters the Academy. (Mr. Hanson)
Thursday	Full orchestra sight-reading and assignment of scores to students to conduct in future public performance. (Mr. Anderson)
Friday	String majors: Recording experimental TV violin lesson and string orchestra accompaniments for future use in class. (Dr. Maddy)

	Wind majors:	Recording accompaniments for use in project classes and future experimentation. (Mr. Anderson)
Saturday	Development of class project in composition -- writing a new melody for a familiar hymn (Abide With Me), then harmonizing the tune by class experimentation.	

XI. GROUP LESSONS

During the first eight weeks, the Arts Academy applied music instructors taught group lessons on the orchestral instruments to aid students in advancing as rapidly as possible. These teachers met with groups of two to six students once a week, outside of class time, to answer questions, check instruments for individual suitability, make minor repairs or adjustments, and correct any faulty embouchures. For example, the trumpet teacher met with the string majors studying trumpet on Wednesday, and with the wind majors studying trumpet on Friday.

XII. PRIVATE LESSONS

Each project student is taking one or more private lessons per week on his major instrument. Lessons are given by the Academy's artists in residence.

XIII. INTERLOCHEN ARTS ACADEMY ORCHESTRA AND CHOIR

Each studen participant in the project takes an active part in the Academy Orchestra under the direction of Dr. Thor Johnson, and the Academy choir, conducted by Dr. Kenneth Jewell.

The Academy Orchestra program is designed to train future professional orchestra performers in the literature, techniques and disciplines of symphonic performance. The orchestra of more than 100 members, composed entirely of students, rehearses two hours per day, six days a week and presents a public concert every Sunday of the school year which is broadcast "live" over the Academy's high power FM stereo radio station, WIAA. Section rehearsals are held weekly. Each section is under the direction of a full-time artist faculty member. Chair placement in the orchestra is determined by weekly competitive try-outs held during section rehearsal periods and judged by vote of the members of the section.

The Interlochen Arts Academy Choir of over 100 voices, rehearses four and one-half hours weekly and performs at many of the major concerts throughout the year.

XIV. MATERIALS BEING DEVELOPED

As stated in the abstract, "The primary purpose of the project is to develop methods and materials for a comprehensive curriculum in instrumental class instruction." This work is well under way A survey of available material is constantly being done, supplementary materials such as beginning melodies, scale and technique exercises, original student compositions, and special arrangements have been written. These are all to be included in a new class instrution method book which will incorporate portions of all the works Dr. Maddy has written as well as materials yet to be devised and tested in the project classes.

Music and other instructional material from many publishers as well as recordings and other audio-visual aids are provided for the participants by the Academy and supervised by the school's library staff. New materials are being developed almost daily and are reproduced by Xerox process for use by the classes.

Submitted by: Waldie Anderson
Project Co-ordinator

Approved by: Dr. Joseph E. Maddy
Project Director

APPENDIX VI

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

CURRICULAR IMPROVEMENT PROJECT
QUARTERLY PROGRESS REPORT, No. 2

HEW No. 253 (1965-68)
March 1, 1966

I. QUARTERLY REPORT NUMBER ONE

The Progress Report, dated December 1, 1965, explains many items which are unnecessary to repeat at this time. Items in that report which still apply are:

I Purpose
II Personnel
III Organization - First Twelve Months
IV Classroom Facilities and Equipment
V Instruments
VI Class Schedules
VII Beginning String Class
VIII Beginning Harp Class
IX Beginning Wind Class
X Laboratory Classes

XII Private Lessons
XIV Materials Being Developed

The above mentioned headings are, for the most part, still in effect but may have been enlarged upon somewhat.

II. SCHEDULES

a. Christmas vacation was observed from December 10, 1965 to January 10, 1966.

b. The Midwest Orchestra Tour to cities in Michigan, Illinois and Wisconsin was made between January 14 and January 21. Thirty participating students in IHMP were selected to make the tour.

c. The Eastern Tour to Washington, D.C., New York, London, Toronto and environs was made between February 21 and February 27. Twenty-nine IHMP students were qualified to go with the orchestra.

d. End of Fall Semester - Finals - Juries. These occurred during the week of January 31 to February 5. All project students took written finals in their selected academic subjects, and on material covered in IHMP classes. Each student also played a full faculty jury on his major instrument.

III. STRING CLASSES

Every participating student has completed his second eight-week period of instruction on strings during the week of February 1. He then proceeded to his third stringed instrument. At the conclusion of the present eight-week period, all string majors will have completed his initial instruction on all four of the strings and will proceed to more advanced class instruction, or into harp and percussion if needed. Each wind major will complete his third stringed instrument and move on to the fourth and final string instrument. (See Appendix A, pp. 66-67)

IV. WIND CLASSES

At the end of Fall Semester (sixteen weeks) each student had successfully completed class instruction on four of the wind instruments. He has devoted four weeks of study on each of the four woodwind or brass instruments. He is presently studying his fifth wind.

The Student Progress Chart (Appendix A) clearly shows the instruments each student is capable of playing. No distinction has been made as to the order in which he studied each instrument, which instruments he could play before entering the project, or the instruments he is in the process of learning. As can be easily seen, many students have completed, or nearly completed his initial training on all the orchestral instruments.

V. PERCUSSION CLASS

Mr. Michael Ranta, graduate of the University of Illinois, joined the Interlochen Arts Academy faculty as instructor of percussion at the beginning of spring semester. He is teaching percussion classes to project students in need of instruction in the percussion instruments. The classes meet fifty minutes per day, six days a week for four weeks and students gain some facility on sanre drum, bass drum, timpani, cymbals and many of the small traps.

VI STUDENT TEACHERS

On February 7, students were assigned to help teach the string and wind classes. All students have a working knowledge of the "class routine" and several instruments. Four students have been selected to observe and teach in each of the four classes.

The students work in teams of two. One team teaches on Mon-Wed-Fri. while the other team takes part in class learning a new instrument. The teams then trade places on Tue-Thurs-Sat. Mr. Anderson meets with the students prior to each class period they teach to check on the lessons planned and to give them assignments and ideas that will help their class run smoothly. Mr. Anderson observes them at all times and is ready to help whenever necessary. After class they meet again to discuss problems which arose and discussed ways in which to improve the next class.

Students will have this opportunity to teach for a a four week period. Sixteen new students will be chosen for student teaching each succeeding four weeks.

VII. ELEMENTARY SCHOOL VIOLIN CLASSES

The Interlochen Area School of about 100 students, kindergarten through sixth, is located less than a mile from the Arts Academy. The principal and school board approved a plan to start violin classes in grades 3-4-5-6. Mr. Anderson did the recruiting in January and classes were started on February 17, 1966.

Thirty-three elementary students are working classes as run in the IHMP classes. Due to the age spread, two classes are being held, one for sixteen third and fourth graders, and another for seventeen fifth and sixth graders. These classes meet for thirty minutes every day during the noon hour. One from 12:00 - 12:30, the other from 12:30 - 1:00.

Mr. Anderson is teaching the class with help of Mr. Hanson and Miss Malocsay. Groups of four to six IHMP students are taken to the school for an opportunity to observe the elementary school age children, teaching techniques which they have been exposed to, class organization, and all the criteria involved when working.

with younger students. The IHMP students are encouraged to help individuals whenever possible. They also can observe the value of the class routine as used in all the other project classes. This experience will be invaluable when the students go to college. They will have had an actual teaching experience, with guided observation, to call upon when taking education and music education courses. The project participants will have had the finest pre-college training for teaching that can be given at the high school level.

VIII. ENSEMBLES - STRING, WOODWIND, BRASS

As stated above, each student has studied at least two string instruments and four wind instruments. Keeping in mind that in order to maintain and improve the proficiency already gained on the instruments learned, time must be provided in the already busy schedule for reviewing and playing these instruments.

This is being done by assigning each student to a string quartet composed of students with similar abilities, but with the knowledge of the instruments needed in a quartet. Each quartet of students has been assigned a set of instruments, student leader and practice room. One hour a week is devoted to playing quartet literature which meets the abilities of that quartet. The student leaders are responsible finding the music ahd rehearsing the group. Each member of the quartet learns all parts on the instruments he knows how to play.

A similar schedule has been arranged for woodwind quintets and brass quintets and sextets. Thus, each student plays once a week on different instruments in a string quartet and either a woodwind quintet or brass ensemble.

Though students rehearse themselves and are responsible for the selection of music from Interlochen's large ensemble library, faculty members are always available for assistance in selection of music, for rehearsal and as supervisors for the rehearsal time.

Submitted by: Waldie Anderson
Project Co-ordinator

Approved by: Dr. Joseph E. Maddy
Project Director

Appendix A (1)

Interlochen Honors Musicianship Project

Student Progress on Instruments String, Harp, & Piano Majors

Student	Major Inst.	Violin	Viola	Cello	Bass	Flute	Oboe	Clarinet	Bassoon	Horn	Trumpet	Trombone	Tuba	Percussion	Piano	Harp
Nancy Cole	Violin	x	x	x	x	x	x	x	x		x			x		
Thomas Elliott	Violin	x	x	x	x	x	x	x	x		x			x	x	
Cheri Harkins	Violin	x	x	x	x			x		x	x	x	x		x	x
Cynthia Housh	Violin	x	x	x	x	x	x	x	x		x	x			x	x
Sandra Sayre	Violin	x	x	x	x	x	x	x	x				x		x	x
Ann Sears	Violin	x	x	x	x	x	x	x	x		x	x			x	x
Peter Streiber	Violin	x	x	x	x	x	x	x	x				x			x
Roberta VanMeter	Violin	x	x	x	x	x	x	x	x		x					x
Charlet Allshouse	Viola	x	x	x	x			x		x	x	x	x	x		x
Margaret Dilmore	Viola	x	x	x	x					x	x	x	x	x		
Veli-Pekka Bister	Cello	x	x	x	x	x		x		x	x	x		x		x
Ward Dilmore	Cello	x	x	x	x		x	x	x	x	x	x		x		
Karla Holland-Moritz	Cello	x	x	x		x		x		x	x	x				
Elizabeth Tuma	Cello	x	x	x	x			x		x	x	x	x			x
Eric Berman	Bass	x	x	x	x	x	x	x	x		x	x	x	x		
Chris Spratt	Bass	x	x	x	x	x				x	x	x	x			
Juli Hendrickson	Harp	x	x	x			x	x	x	x	x	x	x			x
Barry Donner	Piano	x	x	x				x		x	x	x	x	x	x	x
David Glass	Piano	x		x	x	x				x	x	x	x	x	x	x

Appendix A (2)

Interlochen Honors Musicianship Project

Student Progress on Instruments Wind and Percussion Majors

Student	Major Inst.	Violin	Viola	Cello	Bass	Flute	Oboe	Clarinet	Bassoon	Horn	Trumpet	Trombone	Tuba	Percussion	Piano	Harp
Mary Kelly	Flute	x	x	x		x	x			x	x	x	x		x	x
Lynda Snoeck	Flute	x	x	x		x	x			x	x	x	x			
Kazuo Tokito	Flute	x	x	x		x	x	x		x	x	x	x			x
Miriam Jakes	Oboe	x	x	x			x	x	x	x	x	x	x	x	x	x
Carolyn Johnson	Oboe	x	x	x			x			x	x	x	x			x
Andrea Whitcomb	Oboe	x		x	x		x	x		x	x	x	x		x	
Paul McGlothin	Clarinet	x	x		x	x		x		x	x	x	x			
David Shifrin	Clarinet	x	x		x			x	x	x	x	x	x			x
Dale Harmelink	Bassoon	x	x		x				x	x	x	x	x			x
Michael Ferguson	Bassoon	x	x		x			x	x	x	x	x	x			x
Margaret Chaffee	Bassoon	x	x		x				x	x	x	x	x	x		x
Gary Breeding	Horn	x		x	x	x	x	x	x	x	x	x	x	x		
Randall Faust	Horn	x		x	x	x	x	x	x	x	x				x	x
Brian Wolfe	Horn	x		x	x	x	x	x	x	x	x				x	
George Luse	Trumpet		x	x	x	x	x	x	x	x	x		x			x
Douglas Sturdevant	Trumpet	x	x	x		x	x	x	x		x				x	x
Francis Hunt	Trombone	x		x	x	x	x	x	x			x				x
Wesley Zeagler	Trombone		x	x	x	x	x	x	x			x				x
Paul Robinson	Baritone	x	x	x	x	x	x	x	x	x					x	x
Douglas Buurma	Tuba		x	x	x	x	x	x	x			x	x	x	x	
William Ellison	Tuba		x	x	x	x	x	x	x				x		x	
Tsutomu Yamashita	Percussion		x	x	x	x	x	x	x	x				x	x	

APPENDIX VII

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

CURRICULAR IMPROVEMENT PROJECT

HEW No. 253 (1965-68)

Quarterly Progress Report, No. 3

June 1, 1966

I. QUARTERLY REPORTS NUMBERS ONE AND TWO

The Progress Reports, dated December 1, 1965 and March 1, 1966, explain many items which will not be repeated in this report. Only changes and augmented programs will appear.

II. DR. JOSEPH E. MADDY

On April 18, 1966, everyone who had ever attended, worked for, or had heard of Interlochen, was greatly saddened by the death of Dr. Maddy.

Those of us who have had the privilege of working closely with Dr. Maddy are now dedicating our efforts to continue his great work and make Interlochen a living testimonial to his leadership and foresight in music education.

III. SCHEDULES

Spring vacation for the Arts Academy was observed by all students from noon, March 18, 1966 to April 11, 1966.

Juries and final exams for the second semester will take place during the first ten days in June.

Commencement will be on Friday, June 10, 1966.

IV. STRING CLASSES

Every participating student is completing his final eight-week period of instruction on the stringed instruments. All string majors have spent the fourth eight-week period reviewing each instrument. All wind majors, having four-string instruments to learn versus only three for string majors, are completing the fourth instrument in the cycle of the four eight-week periods of class instruction.

Instruction of the students learning each new instrument has continued in the pattern established last Fall. String majors are in one class while the wind majors are in another. They are kept separate so as to maintain classes of students with similar backgrounds, interests, and training in string playing.

V. WIND CLASSES

At the second hour of class, each day, the string and wind majors change classes--string majors move from string class to wind class as the wind majors move from wind class to string class. As of this date each student participant is completing his eighth four-week period of instruction on the wind instruments and will complete the cycle by June 10, 1966.

Each student has studied four woodwind and four brass instruments. Several students could play more than one wind instrument before entering the project and thus were able to:

1. Review instruments that had been difficult.
2. Study the saxophone or baritone horn in addition to the flute, clarinet, oboe, bassoon, French horn, cornet, trombone and tuba.

3. Take harp or percussion class.

VI. PERCUSSION CLASS AND HARP CLASS

These classes were offered during this quarter and taught in the manner described in the previous reports.

VII. LABORATORY CLASSES

The "third hour" or laboratory class offered in the project introduces and pursures subjects which are essential to the entire IHMP program. Many areas vital to the training of future musicians have been approached. They are:

1. Theory classes.
2. Orchestra rehearsals on beginning instruments.
3. Small ensembles twice a week playing secondary instruments, once playing in a string quartet, and once in a wind trio, quartet, quintet or sextet.
4. Recording sessions to tape accompaniments for the J.E.M. Class Instruction Method.
5. Student reports on their major instrument given orally to the entire class while the artist-teacher attended as the special consultant and discussion leader.
6. Discussion of composition techniques with guest lecturer Mr. Warren Benson.

A great amount of information was given out and a lot of ground was covered in a short period of time. It was decided, at the beginning of the year, to present as much material, covering as wide a range of subjects and activities as possible each week in order to challenge even the best student. The prescribed intent was to make each student learn the widely varying facets of his chosen field as quickly as possible. The good students were able to keep up with the entire program as offered.

VIII. ELEMENTARY SCHOOL VIOLIN CLASSES

As stated in Progress Report No. 2, two classes were started in the local elementary school. Students in Grades 3, 4, 5, and 6 were started on violin and cello. At the end of the school year, June 3, all students will have finished the first three and one-half months of class instruction.

Several significant facts can be stated:

1. Not one student has dropped out.
2. One student decided to start after seeing the other students playing.
3. Each student gave up half his lunch hour and play period to take part.
4. A high level of interest was achieved and maintained with the class method of instruction being used.
5. Classes met five days a week.
6. Daily practice outside of class was not possible.
7. Instruments went home on weekends only.
8. The program given for the PTA in April by the string classes brought out the largest attendance of parents in the history of the school.
9. Each student in the sixth grade has chosen to continue in the string program at the junior high school he will go to next year.
10. Each student who will be in the area during the summer has shown a desire to continue in the daily classes to be held at the National Music Camp.
11. Several parents have shown an interest in buying an instrument for his child.

The "class routine" meeting daily, and materials used have proven to be a strong motivating force for teaching string instruments in a school which has had no music instruction other than the radio program "Festival of Song." It is true that the elementary school is located near the Interlochen Arts Academy, but there are only 15 faculty children of school age enrolled in the school of about 100 students, and only seven faculty children are among the 34 string students. The classes are not made up of children highly motivated towards music, for very few of them come from a musical background. The success of the program can be attributed to:

1. Scheduled daily classes.
2. Use of the Maddy class routine and methods.
3. Good teaching.
4. Much enthusiasm for the program by everone concerned--students, teachers and administration.

IX. SUMMER PROGRAM

The plans for the summer are nearly complete. The IHMP will operate in both the High School and University Divisions of the National Music Camp. As of this date, 26 students are expected to return for the summer and complete the project as proposed.

During the summer each IHMP participant will play each instrument studied during the year for an additional two weeks. Each student will have time to play a string, woodwind, and brass for an hour each day.

Publishers have been asked to participate by sending class materials to be used and surveyed in the wind class, string class, and full orchestra.

A more detailed report of the summer session will be included in the September 1, 1966 Quarterly Report.

X. MATERIALS BEING DEVELOPED

The method books, one for strings and one for winds, are being compiled and put into preliminary form. They will be used during the summer.

Two teaching films showing the Maddy Class Routine are in the planning stage and will be made during the summer. Plans call for them to be ready by August 1.

Contact with leading music educators throughout the country are being made to test the materials being developed. Music supervisors and administrative officials in Amarillo, Texas; Winfield, Kansas; Ann Arbor, Michigan; Tucson, Arizona; Atlanta, Georgia; and Pittsford, New York are being asked to participate in testing the methods and materials developed by the Project and staff.

Accompaniments were written, corrected and recorded to coincide with the tunes being used in the wind class method. The recordings will be used to make teaching tapes to be used by individuals, classes, or video-taped television programs to be developed for teaching instrumental music in the home.

Accompaniments for the string method are being recorded.

Submitted by: Waldie Anderson
Project Coordinator

Approved by: Dr. Thor Johnson
Project Director

APPENDIX VIII

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

Bureau of Research Project No. HEW 253; Contract No. OE 6-10-070
June 1, 1966, to September 1, 1966
Interlochen Arts Academy
Interlochen Honors Musicianship Project
Dr. Thor Johnson, Project Director
Waldie Anderson, Project Coordinator

I. PROGRESS TO DATE

This progress report marks the end of the first twelve months of the Interlochen Honors Musicianship Project. During this initial phase, the participating students have learned to play twelve of the standard orchestral instruments; four each of the strings, woodwinds and brass. In addition, most of the students have studied harp, piano and percussion. The past three months have enabled all students to review most of the orchestral instruments they had studied during the academic year at the Interlochen Arts Academy. The University of Michigan gave one hour of credit for the string class and one hour credit for the wind class for those students enrolled in the University Division of the National Music Camp this past summer, June 26 through August 21.

In the course of reviewing the instruments, many newly published materials were surveyed, enabling the participating students to become familiar with materials available, and to evaluate the merits of these publications. The third hour scheduled for project members was devoted entirely to studying and evaluating orchestral collections, and in learning the problems likely to be encountered by young orchestras in the performance of these selections.

The class methods started by Dr. Maddy before his death have been continued by the project staff. Numerous tunes and exercises have been written and collected. The first part of the string class method has been assembled and is ready for final editing. The next step is to have it reproduced, assembled and sent to the six testing sites for evaluation. This should be completed in the next four to six weeks.

The string class consisting of elementary school children from the Interlochen Area School continued their string instruction throughout the summer studying their instruments five days a week with Miss Rosemary Malocsay. Miss Malocsay used this opportunity to try many of the tunes and exercises planned for the method book. The children in this class are playing well, they have begun to read music quite easily, and all parents are extremely pleased with what has been done for the children. This extension of the project has helped create good public relations in the Interlochen Area. The class will be continued throughout the coming school year.

Film footage for films showing the "Class Routine" has been taken for both the string and wind classes. Final editing of the films is presently being done.

Students have turned in written assignments making evaluations of materials surveyed, made written comparisons of two or more method books, and written a tune each day of the summer session. The tunes were written for the express purpose of being used by beginning instrumental students. Many of the tunes will appear in class method under preparation.

II. MAJOR ACTIVITIES AND EVENTS DURING REPORTING PERIOD

Participating students utilized the facilities of the National Music Camp to the utmost, playing in the orchestras and bands, singing in choirs, performing in concerts and recitals, taking private lessons from camp faculty members on major and secondary instruments, and taking academic classes for college credit. University classes taken, as scheduling allowed, were Freshman English, Music Literature, Music Theory, and Class Piano.

At the end of the second, fourth, sixth and eighth weeks, programs were given demonstrating class procedures and performing prepared programs by the entire class forming a string orchestra, full orchestra and wind band. Several students were also featured as soloists on secondary instruments. The success of this phase of the project was convincingly demonstrated in that it was not uncommon for individuals to be seen playing four or five different instruments during a given program.

Filming for instructional movies explaining Dr. Maddy's "Class Routine" was done during the second and third weeks of camp. Several retakes and additional footage was taken during the eighth week.

III. SPECIAL PROBLEMS AND MAJOR DEPARTURES

Thirty-three students were originally selected to participate in the project. They were joined by nine alternates to work in the project classes scheduled during the year at the Interlochen Arts Academy. Twenty-four students were participants during the summer session of the National Music Camp.

IV. MAJOR ACTIVITIES PLANNED FOR NEXT REPORTING PERIOD

A. The class instructional methods being prepared will be completed, put into a reproducable form and sent to testing sites for evaluation. Testing sites and administrators are:

Ann Arbor, Michigan	Roger Jacobi
Atlanta, Georgia	Frank Crockett
Santa Clara, California	Martha Wendt
Traverse City, Michigan	Melvin Larimer
Waukegan, Illinois	Bernard Stiner
Winfield, Kansas	Howard Halgedahl
alternate	
Pasco, Washington	Gloria Young

B. Films of string and wind class teaching routines will be completed, edited and processed.

C. Teaching tapes will be edited to be used in classes.

D. Beginning string and wind classes are scheduled for the Interlochen Arts Academy for students who will be interested in studying the orchestral instruments before going on to college. They will be encouraged to take both classes before they graduate from the academy. The class will also be used for testing and evaluating the class methods being prepared.

E. The Interlochen Area School string classes will be continued.

V. DISSEMINATION

The News Bureau of the National Music Camp prepared and sent news items on all project students to their home-town newspapers. Included are copies of newspaper articles returned to Interlochen by the clipping service.

VI. FORMS

An IHMP Materials Evaluation form was prepared by the project staff and students to be used by the students in their survey of existing materials. During the eight-week summer session some two dozen methods and collections were used in the three project classes.

VII. CAPITAL EQUIPMENT

None.

VIII. STAFF SUMMARY

Name	Title	Funds	% of time
Dr. Thor Johnson	Vice President, Director of the Interlochen Arts Academy Project Director	Local	%
Dr. George Wilson	Vice President, Director of the National Music Camp Associate Project Director	Local	%
Waldie Anderson	Project Coordinator	Federal	100%
Rosemary Malocsay	Instructor - Editor	Federal	75%
Byron Hanson	Instructor	Federal	100%
Russell Ogg	Motion Picture Technician	Federal	100%
IAA Artist Faculty	Private lessons, June 1-10	Federal @ $5.00 per lesson	45 lessons
NMC Artist Faculty	Private lessons, June 26-Aug.21	Federal @ $5.00 per lesson	416 lessons

Submitted by: Waldie Anderson
Project Coordinator

Approved by: Dr. Thor Johnson
Project Director

and: Dr. George Wilson
Associate Project Director

APPENDIX IX

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

Bureau of Research Project No. HEW 253; Contract No. OE 6-10-070

September 1, 1966, to December 1, 1966
Interlochen Arts Academy, Interlochen, Michigan
Interlochen Honors Musicianship Project
Dr. Thor Johnson, Project Director
Dr. George C. Wilson, Associate Project Director
Waldie Anderson, Project Coordinator

I. PROGRESS TO DATE

The Project Staff of Waldie Anderson, Rosemary Malocsay, and Byron Hanson is working on the method book materials. At the present time the first book of the Interlochen Music Course for strings consists of 35 pages of music manuscript text in 126 examples. The music manuscript for the violin, viola, cello and and double bass is complete. Multilith masters have been made for the violin and viola books and the violin book has been run and collated on equipment at Northwestern Michigan College.

As soon as all four string books are run, collated and bound they will be sent to the testing sites to be used and evaluated by existing beginning classes. This project will be completed in the next two or three weeks as the college has time to run them.

Work on the second string method has been started by Miss Malocsay and will be ready for manuscript soon. Mr. Anderson has begun work on the wind method which follows the outling suggested by Dr. Maddy. Manuscript and reproduction work will start in December. Target date for completion is February 1, 1967.

The "Answer Print" of the string class film is on campus and will be used in training participating teachers at the various testing sites before using the methods developed.

A string class of 23 violin and cello students started last February is being taught regularly at the Interlochen Area School.

A beginning class will be started just after the first of the year to fulfill the demand of interested students and parents. Both classes will use the new method.

II. MAJOR ACTIVITIES AND EVENTS DURING REPORTING PERIOD

Activities are restricted to organizing method materials, doing music manuscript, reproduction of materials, and teaching.

III. SPECIAL PROBLEMS AND MAJOR DEPARTURES

None.

IV. MAJOR ACTIVITIES PLANNED FOR NEXT REPORTING PERIOD

The class instructional materials will be reproduced and sent or taken to the testing sites for evaluation. Instructions for the "class routine" will clearly explain how the materials are to be used. Mr. Anderson will make visitations wherever possible, in January, to implement the training of the cooperating teachers and to check the use of the "Maddy Class Routine".

Film footage of the wind class routine taken last August is to be edited as the wind method is completed.

Tapes for use with both the string and wind instructional materials are to be edited. Accompaniments for many of the tunes have been made and will become available by the end of the school year. These may be used during the 1967 session of the National Music Camp in the Talent Exploration and Beginning Instrument classes.

Interlochen Area School string classes will be continued. Twenty-three students from last year's class are still attending school there and meet regularly at noon. A second class, new beginners, will be started in January. Both classes will be working with the materials and methods developed.

V. DISSEMINATION

None this quarter.

VI. FORMS

Method booklet to be used by existing string classes at testing sites. See enclosure of Violin Book I.

VII. CAPITAL EQUIPMENT

None.

VIII. STAFF SUMMARY

Name	Title	Funds	% of time
Dr. Thor Johnson	Project Director	Local	Available for regular consultation
Dr. George Wilson	Associate Project Director	Local	Available for regular consultation
Waldie Anderson	Project Coordinator	Federal	100%
Rosemary Malocsay	Instructor-Editor	Federal	25%
Byron Hanson	Instructor-Editor	Federal	25%

Submitted by: Waldie Anderson
Project Coordinator

Approved by: Dr. Thor Johnson
Project Director

APPENDIX X

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

Bureau of Research, Project No. HEW 253; Contract No. OE 6-10-070
December 1, 1966, to March 1, 1967
Interlochen Arts Academy, Interlochen, Michigan
Interlochen Honors Musicianship Project
Dr. Thor Johnson, Project Director
Dr. George C. Wilson, Associate Project Director
Waldie Anderson, Project Coordinator

I. PROGRESS TO DATE

Book I of the string class method is complete. It consists of 126 musical examples and exercises on 35 pages of 9 staff manuscript paper. There are individual books for violin, viola, cello, and bass. (Sample copies are included in this report.)

The wind class method has been organized and sent to Musicrafters in Evanston, Illinois, for manuscript copies of the ten wind instruments. It consists of 159 musical examples and exercises on 38 pages. The first 20 pages have been returned, proofread, corrected, Xeroxed to make multilith masters and sent out for duplication.

Miss Rosemary Malocsay is in the process of compiling the second string book. It is about 2/3 complete. Mr. Anderson will further organize it in preparation for sending it to Musicrafters for final manuscript work. Target date for completion is June 1, 1967.

The string class of 4th, 5th and 6th grade students at the Interlochen Area School meets 4 times per week with Mr. Anderson. They are successfully using the methods and materials developed by the project staff. A beginning class was started February 1, 1967. Seven students are enrolled and using IHMP materials.

The six cities being asked to use and evaluate the methods and materials have been contacted recently by Mr. Anderson.

1. Traverse City, Michigan

   Mr. Melvin Larimer, music supervisor
   Mr. L. J. Bert, string teacher
   Mr. Thad Hederberg, wind teacher

   The project has been accepted by administration and staff and will be implemented during the first week of March.

2. Ann Arbor, Michigan

   Mr. Roger Jacobi, music supervisor, discussed the project with his faculty. Miss Malocsay and Mr. Anderson have been asked to visit in March to demonstrate "class routine." Ann Arbor is willing to help in the evaluation but final arrangements are to be worked out.

3. Waukegan, Illinois

   Mr. Bernard Stiner, music supervisor, is willing to help out. Last report from Mr. Stiner indicated worry about entire music program if upcoming referendum for public school funds fails to pass. Final outcome is not known at this time.

4. Winfield, Kansas

   Mr. Howard Halgedahl, music supervisor

   Impossible to use and evaluate methods and materials until summer or fall. Winfield uses private lesson setup of teaching beginners rather than classes. Many details remain to be worked out. Mr. Halgedahl will be at Interlochen all summer as a faculty member of the National Music Camp. These details will be completed at that time.

5. Atlanta, Georgia

   Mr. Frank Crockett, state music supervisor

   Very eager to help. Mr. Anderson met with him and five music supervisors and teachers in the Atlanta area on February 19, 20, and 21. The entire project was discussed and everyone appeared eager and willing to help. Final decision on what schools and how many schools to use in the evaluation is necessary. A return trip, meeting and actual demonstration has been requested for April. Use and evaluation of methods and materials will be undertaken in September.

Anderson and Crockett discussed the possibility of using Atlanta's outstanding video TV and filming facilities for ideas emerging from the project. Taking into consideration the lack of video equipment at Interlochen, this pursuit may be advantageous.

6. Santa Clara, California

Mr. Robert Fiester, music supervisor
Mrs. Martha Wendt, string teacher
Mr. Gail Royer, wind teacher

Visitation to Santa Clara proved highly successful. Mrs. Wendt is using the methods and materials in her existing string classes in four elementary schools and one intermediate school. Mr. Anderson observed her work and demonstrated how the "class routine" operates. Mrs. Wendt is a master teacher, very enthusiastic about her work, and highly thought of by her students, fellow teachers and administration. She has instilled enthusiasm in her students and they are eager to learn to play well. I am confident that the IHMP methods and materials will receive a fair and accurate evaluation in the Santa Clara schools.

II. MAJOR ACTIVITIES AND EVENTS DURING REPORTING PERIOD

1. Completion of String Method, Book I
2. Completion of Curriculum Guide
3. Organizing wind and string methods
4. Hiring Musiccrafters to do final manuscript work
5. Edit and correct parts for wind method
6. Contact by correspondence and phone with consulting teachers and music supervisors in the proposed school systems for evaluation of methods and materials
7. Personal visit by Mr. Anderson to Atlanta, Georgia, and Santa Clara, California
8. IHMP Prospectus prepared for Interlochen Administration and Trustees
9. Starting a beginning class of violin students at the Interlochen Area School to augment the existing string class started in February, 1966

III. SPECIAL PROBLEMS AND MAJOR DEPARTURES

The items which have proven to be difficult are the mechanics and amount of time necessary to complete each method book. Organizing the material has taken the majority of Mr. Anderson's time and all of Miss Malocsay's time devoted to the project. The manuscript work necessary for each book was a monumental task. Mr. Anderson and Mr. Hanson prepared the string books in fourteen weeks. Musicrafters of Evanston, Illinois, was contracted, on December 14, 1966, to do the wind books and book two of the strings. They will complete book one by mid March. Hiring Musicrafters has enabled Mr. Anderson and Mr. Hanson to pursue other facets of the project.

Duplication of parts has slowed the project in that the duplicating has been done on equipment at Northwestern Michigan College which is in a situation that is already saturated with work. College duplicating must be done before the project materials. The staff at the college is trying to keep up, but they find it impossible to complete the work as fast as we need it.

Due to the length of time taken to put the project materials on paper and into a reproducible form, evaluation of the materials is being delayed. The evaluation of the methods and materials at all six testing sites will be fully under way during the fall, 1967.

IV. MAJOR ACTIVITIES PLANNED FOR NEXT REPORTING PERIOD

The class instructional materials will be completed and sent or taken to the testing sites for evaluation. Instruction for the "class routine" will clearly explain how the materials are to be used. Mr. Anderson will make visitations wherever possible to implement the training of the cooperating teachers and to check the use of the "Maddy Class Routine."

Film footage of the wind class routine is to be edited as the wind method is completed, collated and bound.

Tapes for use with the string method and wind method are to be edited.

The Interlochen Area School string classes will be continued.

Completion of plans for the use and evaluation of methods and materials in beginning classes at the National Music Camp as well as the proposed testing sites in six different cities will be done.

V. DISSEMINATION

See attached copies of newspaper clippings.

VI. FORMS

1. See attached set of string parts.
2. See attached Curriculum Guide.
3. See attached IHMP Prospectus.

VII. CAPITAL EQUIPMENT

None.

VIII. STAFF SUMMARY

Name	Title	Funds	% of Time
Dr. Thor Johnson	Project Director	Local	Available for consultation
Dr. George C. Wilson	Associate Project Director	Local	Available for consultation
Waldie Anderson	Project Coordinator	Federal	100%
Rosemary Malocsay	Instructor-Editor	Federal	25%
Byron Hanson	Instructor-Editor	Federal	25%

Submitted by: Waldie Anderson
Project Coordinator

Approved by: Dr. Thor Johnson
Project Director

APPENDIX XI

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

Bureau of Research, Project No. HEW 253; Contract No. OE 6-10-070
March 1, 1967 to June 1, 1967
Interlochen Arts Academy, Interlochen, Michigan
Interlochen Honors Musicianship Project
Dr. Thor Johnson, Project Director
Dr. George C. Wilson, Associate Project Director
Waldie Anderson, Project Coordinator

I. PROGRESS TO DATE

The wind class method is complete.

The second string book has been compiled. After further organization it will be sent to Musicrafters for final manuscript work.

String classes in the 4th, 5th and 6th grades at the Interlochen Area School met regularly during their lunch hour and used the project methods and materials. The Classes have made good progress. These classes will be continuing in the fall of 1967.

Project staff members have continued with other teaching and performing duties at the Interlochen Arts Academy.

II. MAJOR ACTIVITIES AND EVENTS DURING REPORTING PERIOD

1. Completion of the wind method.
2. Second string book has been compiled
3. Continuation of string classes at the Interlochen Area School. These classes meet 30 minutes daily, Tuesday through Friday, with Mr. Anderson.
4. Initial editing of the wind class demonstration film.
5. Changes were planned and will be made in the string class demonstration film.
6. The resignation of the Project Director, Dr. Thor Johnson, from Interlochen Arts Academy becomes effective July 15, 1967.

III. SPECIAL PROBLEMS AND MAJOR DEPARTURES

A. In April, 1966 Dr. Joseph E. Maddy passed away. Dr. Thor Johnson was appointed Project Director and Dr. George C. Wilson, Associate Project Director. With the resignation of Dr. Thor Johnson as Vice President and Director of the Interlochen Arts Academy becoming effective on July 15, 1967, a new Project Director should be appointed.

B. Delays in duplication of materials continued during this reporting period. (See previous report.)

C. There has been a great time-lag between the various stages of producing the class demonstration films. This has been due to a combination of circumstances and other necessary duties towards the Project and the Arts Academy prescribed by the Project Director.

All film scens were planned, plotted and shot during July and August, 1966. The exposed film was then sent to Chicago for processing, but it was not returned for several weeks. The motion picture photographer-technician resigned and moved to California before the Answer Print for the string class film was returned. The wind class film and sound tracks have been assembled with the help of the Interlochen Broadcast Services personnel, but must be taken to the Colburn Laboratory in Chicago for final editing.

D. The position of Instructor-Editor will be discontinued for the summer months.

E. It is certain that Dr. Maddy conceived his philosophy of teaching as a continuing program to be incorporated in some form into the regular curricula of all educational systems throughout the country such as has been done at the National

Music Camp for the past forty summers. A way must be found to make Dr. Maddy's concepts of music teaching a living part of music education today. The financial backing given to Dr. Maddy for the Interlochen Honors Musicianship Project is only a start in reaching two objectives:

1. The continuation of existing curricula such as at the National Music Camp, and the development of curricula in other educational systems, both in public and private schools and at all levels - elementary, secondary and university - which will utilize the methods and materials developed by Dr. Maddy.
2. Dissemination of the methods and materials on a national level.

IV. MAJOR ACTIVITIES PLANNED FOR NEXT REPORTING PERIOD

The Project Coordinator will make initial preparations for, and begin writing, the final report as prescribed in the Instructions issued by the Bureau of Research. He will also complete the two demonstration films, prepare tapes and complete final arrangements for the evaluation of the methods and materials in several public schools (See previous report.). This includes making evaluation forms and questionnaires, training the assisting consultants, and establishing guidelines. As much "desk work", such as writing articles requested by various periodicals, will be completed before the Academy opens in September. The Project Coordinator will have no official teaching duties during the National Music Camp season. He will, however, assist in the review of the methods and materials which will be used by qualified teachers during the 1967 National Music Camp season in the existing beginning string and wind classes.

V. DISSEMINATION

None.

VI. FORMS

See enclosed clarinet and cornet parts of the wind method.

VII. CAPITAL EQUIPMENT

None.

VIII. STAFF SUMMARY

Name	Title	Funds	% of Time
Dr. Thor Johnson	Project Director	Local	Available for consultation
Dr. George C. Wilson	Associate Project Director	Local	Available for consultation
Waldie Anderson	Project Coordinator	Federal	100%

Rosemary Malocsay	Instructor-Editor	Federal	25%
Byron Hanson	Instructor-Editor	Federal	25%
Christine McLeish	Secretary	Federal	5%
L. D. Greilick	Film & Sound Technician	Federal	5%

Submitted by: Waldie Anderson
Project Coordinator

Approved by: Dr. Thor Johnson
Project Director

APPENDIX XII

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

Bureau of Research, Project No. HEW 253; Contract No. OE 6-10-071

June 1, 1967 to September 1, 1967
Interlochen Arts Academy, Interlochen, Michigan
Interlochen Honors Musicianship Project
Dr. Thor Johnson, Project Director (to July 15, 1967)
Dr. George C. Wilson, Associate Project Director
Waldie Anderson, Project Coordinator

I. PROGRESS TO DATE

Same as previously reported.

The Project Coordinator was the only active participant in the Interlochen Honors Musicianship Project during the summer quarter. The Instructor-Editor, Rosemary Malocsay and Byron Hanson, had completed their activities in the Project for the summer and taken full-time teaching duties with the National Music Camp. The Project Coordinator completed the final editing of the two class demonstration films and ordered six copies of each to be put in the IAA-NMC film library. Initial preparations for writing the final report have been made by making note cards of all information concerning the Project and by beginning to write the first draft of the text. Participating teachers who will help in the evaluation of the Interlochen Honors Musicianship Project methods and materials have been on the campus to learn more about the methods and to set up testing procedures at the six testing sites.

The method books for string classes and wind classes were used in the beginning instrument classes at the National Music Camp. Evaluations and critiques have been received from the students and teachers and will be incorporated in the final report.

II. MAJOR ACTIVITIES AND EVENTS DURING REPORTING PERIOD

The two class demonstration films:

1. INTERLOCHEN TEACHING GUIDE FOR BEGINNING STRING INSTRUMENT CLASSES
2. INTERLOCHEN TEACHING GUIDE FOR BEGINNING WIND INSTRUMENT CLASSES

have been completed. They have been shown several times at the National Music Camp and all participating teachers have seen them. They will be used at the six testing sites as part of the evaluation procedures which are set to begin in late September or early October and after the various beginning programs have had time to recruit students and set up classes.

The six testing sites are:

1. Traverse City, Michigan
2. Ann Arbor, Michigan
3. Waukegan, Illinois
4. Atlanta, Georgia (DeKalb and Fulton Counties)
5. Winfield, Kansas
6. Santa Clara, California

Note cards on all information concerning the Project to this date have been made and the first draft of the Final Report is now being written. The report will be enlarged and completed as the evaluations of the methods and materials are returned. Completion date is March 1, 1968.

All tape recordings made during the Project of Interlochen Honors Musicianship Project programs, actual class procedures, accompaniments, and students playing every orchestral instrument have been sorted. Several of them will be used in evaluation of the Project and as supplimental products for the Final Report.

The Interlochen Music Course, method books for beginning string classes and wind classes, was used in the beginning instrument classes at the National Music Camp. The instructors of the classes were asked to make an evaluation of the materials. These evaluations will be used in addition to the ones made at the six testing sites throughout the country. They are generally favorable.

A letter has been sent to all participating students in Interlochen Honors Musicianship Project of one year ago asking for information concerning their subsequent training and how their participation in this experimental program in the training of future composers, conductors, performers and teachers has affected their thinking and actions. Returns are not complete enough to be used in this report. These student ideas, actions and evaluations will be incorporated in the Final Report.

Project Director Dr. Thor Johnson (from April, 1966, to July, 1967) resigned his position as Vice-President and Director of the Interlochen Arts Academy, effective July 15, 1967. Dr. George C. Wilson will serve as Project Director.

III. SPECIAL PROBLEMS AND MAJOR DEPARTURES

As indicated in the Interlochen Honors Musicianship Project Prospectus of February 13, 1967 (included in the Progress Report of March 1, 1967) the Project Coordinator recommended not to attempt to produce the items below. These items were not spelled out in enough detail for the project staff to carry on. Without Dr. Maddy's leadership and direction we recommend they be dropped.

1. Sound Tapes - This is a vague term and no information or guidelines have been found concerning them.
2. Films for Educational Television - No information, scripts or guidelines survived Dr. Maddy.
3. Videotapes - Video equipment is not available at Interlochen, nor were Dr. Maddy's ideas passed on to the project staff.

Tape recordings of accompaniments designed to be used with the method books in beginning classes were made during the first year of the project. The quality of the recordings is not good enough to warrant being used. There are intonation problems, wrong notes, incorrect balance and outside noises. The accompaniments should be re-recorded if considered a necessary part of the teaching procedure, but in that it has been found that students do not work well in recording, and faculty musicians are not available without additional expense.

IV. MAJOR ACTIVITIES PLANNED FOR NEXT REPORTING PERIOD

Project materials completed are:

1. Class method for beginning strings
2. Class method for beginning winds
3. Curriculum guide for teaching beginning classes
4. Two films (listed below)

The knowledge, experience and means needed for the publication and distribution of the materials must be found in order that the project staff amy accomplish this phase of the Project.

The Project Coordinator will:

1. Visit all testing sites to teach the "class routine"
2. Continue work on the final report
3. Attempt to secure an invititation to present a program about the Interlochen Honors Musicianship Project consisting of a lecture, demonstration and films to be given at the national meeting of the Music Educators National Conference which will be held in Seattle, Washington, March 15 to 20, 1968.
4. Mr. Anderson will add to his duties of being fully responsible for the Interlochen Honors Musicianship

Project by serving as Instructor of Voice, Instructor of Bassoon for the Interlochen Arts Academy, and as member of the Interlochen Arts Quintet.
His duties with the Project will continue indefinitely.

V. DISSEMINATION

None

VI. FORMS

None

VII. CAPITAL EQUIPMENT

None

VIII. STAFF SUMMARY

Name	Title	Funds
Dr. Thor Johnson	Project Director (to July 15, 1967)	Local
Dr. George C. Wilson	Associate Project Director	Local
Waldie Anderson	Project Coordinator	Federal 100%

Submitted by: Waldie Anderson
Project Coordinator

Approved by: Dr. George C. Wilson
Project Director

APPENDIX XIII

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

Bureau of Research, Project No. HEW 253; Contract No. OE 6-10-071

September 1, 1967 to December 1, 1967
Interlochen Arts Academy, Interlochen, Michigan
Interlochen Honors Musicianship Project
Dr. George C. Wilson, Project Director
Waldie Anderson, Project Coordinator

I. PROGRESS TO DATE

The Interlochen Honors Musicianship Project is rapidly drawing to an end. All Contractual agreements described in the Curriculum Improvement Proposal of July 1, 1965 have been completed, or are well under way and will be complete in time to be included in the Final Report which is due on March 1, 1968.

All Six testing sites -- Traverse City and Ann Arbor, Michigan; Waukegan, Illinois; Atlanta, Georgia; Santa Clara, California; and Winfield, Kansas -- have teachers and students involved in the evaluation of the methods and materials developed by IHMP. Teachers at each location are using the methods in classes at the beginning and intermediate levels of instrumental classes.

The Project Coordinator spent the week of October 23 in Santa Clara, California, observing teachers and classes, discussing procedures and problems, and making an evaluation of the use of the IHMP methods and materials. The participation of Santa Clara through teachers Mrs. Martha Wendt (strings) and Mr. Gail Royer (winds), and with the cooperation of music supervisor Dr. Robert Fiester, was successful.

The five remaining sites have been in contact with the Project Coordinator, and all but Waukegan and Winfield have been visited by him. All five sites have teachers who have been actively engaged in the use of the methods and materials. All observation and evaluation.

II. MAJOR ACTIVITIES AND EVENTS DURING REPORTING PERIOD

All participating testing sites for the evaluation of IHMP methods and materials have been contacted by the Project Coordinator, and many visited, in order to set up procedures for the use of the methods.

Additional parts for the wind method were prepared to fill the demand. The original estimate for the number of parts to be used was just twenty books short.

Arrangements for the use of videotape equipment was looked into at The University of Michigan Television Studios. Videotapes of the use of IHMP teaching methods will be made during January in Ann Arbor.

III. SPECIAL PROBLEMS AND MAJOR DEPARTURES

None

IV. MAJOR ACTIVITIES PLANNED FOR NEXT REPORTING PERIOD

The Project Coordinator will make his final visitations to the participating testing sites for the purpose of making evaluations of procedures and results therein.

The FINAL REPORT for the Interlochen Honors Musicianship Project will be completed and turned in along with copies of all the materials produced during the course of the Project. March 1, 1968, is the date it is due.

V. DISSEMINATION

None

VI. FORMS

None.

VII. CAPITAL EQUIPMENT

None.

VIII. STAFF SUMMARY

Name	Title	Funds
Dr. George C. Wilson	Project Director	Local
Waldie Anderson	Project Coordinator	Federal

Submitted by: Waldie Anderson
Project Coordinator

Approved by: Dr. George C. Wilson
Project Director

APPENDIX XIV

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

Curriculum Guide For Beginning Instrument Classes

Sept., 1965 - March 1968

I. MAKE-UP OF THE CLASS

The ideal arrangement for teaching beginning instruments is to have classes of individual or similar instruments; a class of violin students, clarinet students, cornet students -- a class for each instrument. This, however, is impractical and too expensive in all but the very large schools. Equal efficiency is possible with any combination of strings (violin, viola, cello, bass), or winds (flute, oboe, clarinet, bassoon, saxophone, cornet, trumpet, French horn, trombone, baritone, tuba) if properly organized.

A class of twenty string or wind instrument students constitutes a group which is similar to a small band or orchestra and provides for proper development of competition and group morale. When properly organized and efficiently taught the large class progresses more rapidly than the small class.

II. AGE OF STUDENTS

The fourth grade is generally considered to be the best grade in which to start instrumental class instruction, or after the children have had some experiences in singing from the printed page. Beginning classes, however, may be started at any grade level, but considerations must be made for age, mental development, and individual interests. The techniques of teaching beginning classes are equally applicable to elementary school students, junior high students, high school students learning secondary instruments, and for college classes in music education.

III. SCHEDULING

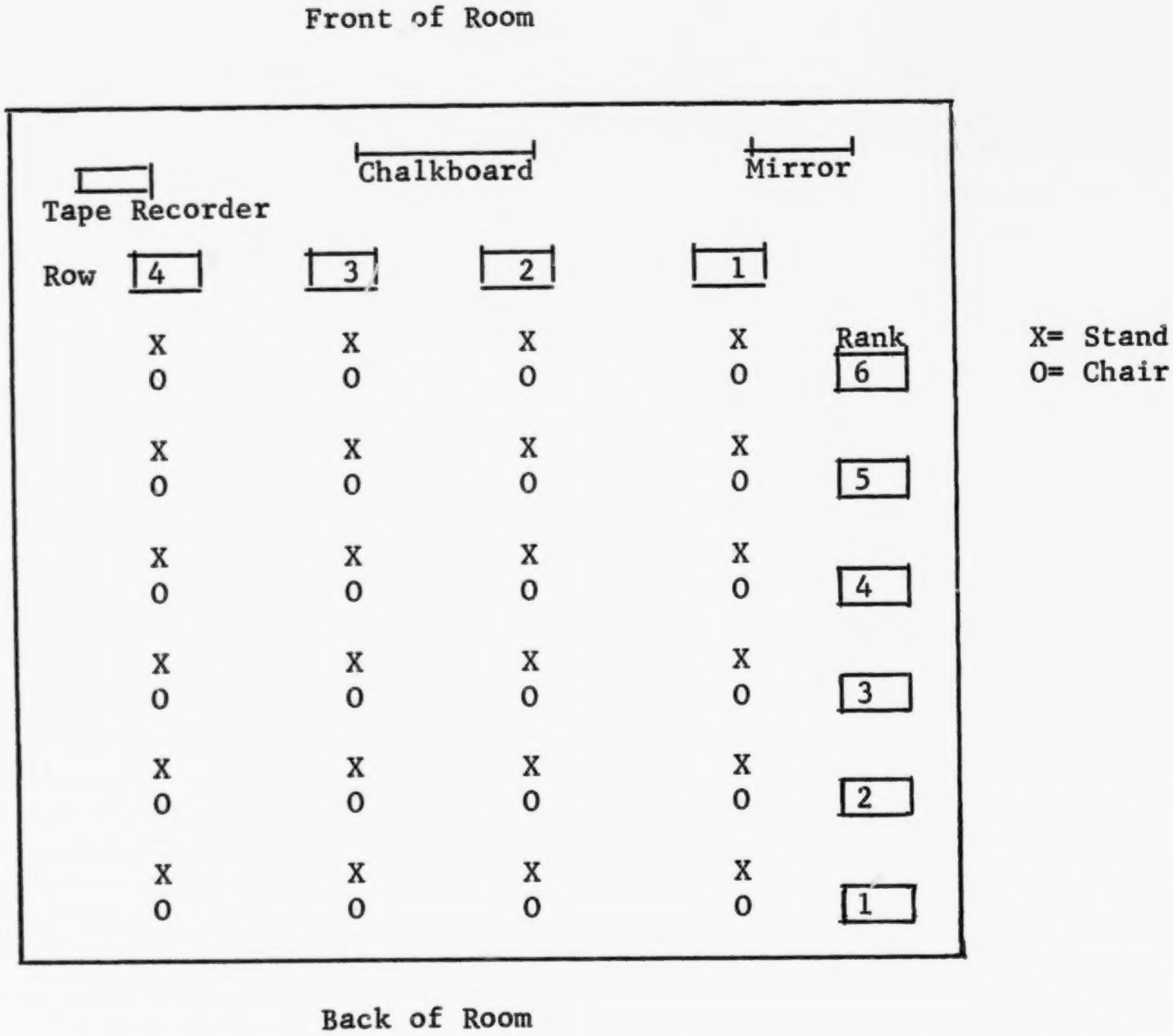
The scheduling of class time is one of the most important items in producing a successful program. The ideal arrangement is for beginning classes to meet one period daily. Daily class meetings, with very little or no outside practice, enables the teacher to fully control the development of the student by supervising all his practice time, making immediate corrections and adjustments as needed, establishing good playing position and practice routine, and by creating high group morale through friendly competition and an atmosphere of individual and class success. The length of each class period may vary from thirty to sixty minutes. Classes meeting fewer than five times per week will make slower progress than those meeting more often. Classes should be held during school time and receive full academic credit.

IV. EQUIPMENT

All students should be provided with well-adjusted instruments of proper size, with all the necessary accessories such as bows, rosin, shoulder rests, chin rests, reeds, mouthpiece, cleaning equipment, and cases. Taking into consideration the various and individual circumstances the above may be provided by either the individual himself or by the school. The school should provide the music stands, chairs and all other teaching aids used in the classroom -- such as chalkboard, mirror, tape recorder, piano, signs, good lighting and ventilation. Much unsuccessful teaching is due to the handicap of improperly equipped instruments and classrooms.

V. SEATING AND CLASS PROCEDURES

Chairs and stands should be placed in rows and ranks (see diagram) with ample room for the teacher to pass among the students without disturbing their playing. Each student should have his own chair, music stand, music and instrument.



Place similar instruments in the same row. The ideal string class will have one full row of each string - violin, viola, cello, bass. A wind class will have rows of high woodwinds, low woodwinds, high brasses and low brasses. Seating may be altered to fit the instrumentation of each class.

The teacher should place a written outline or program of the day's lesson on the chalkboard before each class period. The students may then have their music ready without delay.

EVERY MINUTE MUST COUNT! Every class must start and end exactly on time. The teacher who waits until the slowest student is ready to start seriously retards the progress of the entire class. Ending on time every time helps maintain a high degree of class morale.

The lesson should begin and end with familiar pieces, preferably played with accompaniments played on the tape recorder. The middle position of each class lesson (at least half the period) should be devoted to drill and individual recitations. The students should compete for the back row seats (first chairs) during every class period. The best players will then occupy the back seats while the slower students gravitate toward the front seats where the teacher may easily help them as much as necessary while the class continues to play.

VII KEEP THE STUDENTS PLAYING

WE LEARN BY DOING. Students learn to play by playing - not by listening to the teacher talk.

VIII. INTEREST

An essential requisite for good teaching is the ability of the teacher to maintain keen interest in every phase of instruction. The teacher must have the ability to diagnose and cure every symptom of slackening interest that occurs among students.

A drill becomes interesting when made competitive. The "class routine," with which this paper is concerned, will offer the mechanics for daily competition in class.

A tune or exercise, when effectively accompanied, will take on new meaning and hold student interest. A DISINTERESTED STUDENT NEVER LEARNS. Correct use of taped accompaniments are an invaluable teaching aid.

IX. MUSIC READING

Skill in music reading comes naturally through playing familiar tunes. Tunes may be learned by note, they may be learned by singing the Do, Re, Mi syllables, or they may be popular tunes or tunes learned in previous singing classes. The desire to play familiar tunes and good music will provide the incentive for learning to read music notation through the carry-over of the known (melody) to the unknown (music notation).

X. CLASS ROUTINE

Efficient instruction requires the establishment of class routines that will operate without constant guidance by the teacher, so that the teacher may spend most of the class period helping individual students. While the class plays a piece over and over, alternating with class members taking turns playing a phrase alone, the teacher helps each student needing help. Do this until every class member learns the piece.

To avoid fatigue, to give time for each student to learn the tune, and to provide an opportunity for solo recitations by each student, the following proven device is suggested.

A. Sing the tune through as directed, once or twice, using the Do, Re, Mi syllables while fingering the notes on the instrument as a silent practice exercise.

B. Play the tune through once or twice after singing it. Be sure to start in rhythm and without losing a beat.

C. The teacher points to the student in the back seat of row one and says, "Next," whereupon that student plays the piece alone while the other students practice their instruments silently and listen critically. If the tune is short each student will play the whole tune. If it is long he may be instructed to play just the first phrase.

D. If the student plays the piece or phrase correctly the entire class plays the same passage, without losing a beat, as a sign of approval. The next student then plays the next phrase or the same piece if the tune is short.

E. If the student plays the piece or phrase incorrectly the class sings the piece from the point or error to the end as the student continues to play with the help of the class. It is important to keep the tempo going steadily and in rhythm.

F. When the class sings during an individual recitation it is a sign for the next student (the one in front of the student who made the mistake) to play the same piece or phrase alone immediately upon conclusion of the singing, without losing a beat. Again the class listens critically and practices silently. If the second student plays the passage correctly the class plays the same passage as a sign of approval. While the class is playing the two students change seats immediately and quietly. Thus the second player wins the first chair (back seat) in his row.

G. The third player proceeds with the same piece or next phrase, and so on until all of the students have made individual recitations and thoroughly learned the tune or exercise being used.

H. To avoid staying on one particularly difficult passage too long, allow only three students in succession to play incorrectly. After three misses the class should learn to automatically play the passage as a signal for the next student to continue on to the next phrase in proper time and sequence. Return to the difficult passage at a later date. Continue to do so until it is played easily by the entire class.

With a well organized routine each student in a class of twenty will receite in less than ten minutes, while every member of the class is either playing or practicing silently and listening critically with the expectation of singing, with syllables, the tune if it is incorrectly played. In this way, EVERY STUDENT WILL BE PURPOSEFULLY OCCUPIED EVERY MINUTE OF EVERY CLASS PERIOD.

Once such a routine is established it operates without constant guidance. The teacher is free to spend almost the entire class period teaching individuals while giving only a minimum amount of attention to supervising the practice of the entire group.

The above "class routine" works equally well while playing duets, trios and quartets. Ensemble work provides an excellent opportunity for ear training and playing together.

At all times during the class instruction place emphasis on:

TONE
TIME
NOTES
EXPRESSION

Start teaching musicianship and ensemble playing from the very first note of every class period.

Keeping togehter "by ear" is the best possible training in musicianship as well as the most natural thing to do. The teacher who constantly conducts cannot at the same time teach individuals. TEACHING EACH STUDENT TO PLAY IS THE PURPOSE OF THE CLASS.

The "class routine" is the single most important factor in having a successful class. There are, however, other important teaching devices to be used.

1. Use of "Tuning-tones"

   Each wind method book contains a fingering chart to be used as a reference for notes a student may forget. The fingerings for each new note is given in the text when it appears the first time. The "tuning-tones" are intended as an exercise to be played by the entire class. The class will play the first note and continue to play it while the teacher checks each student for the correct tone. When the first note is played correctly the class is instructed to go to the next "tuning-tone," and to the next as each note is learned by the class.

   By singing the "tuning-tones" first the correct pitch is established in the ear of the student and he can more quickly learn to play the correct note. Simple solfege listening and playing patterns may be made up and used to vary the use and to add interest to the "tuning-tones." It is an excellent opportunity for ear training.

2. Position Drill

The "position drill" is intended for use in the string class as a routine for teaching the correct playing position for each instrument. Use it regularly and the correct playing position will quickly become a habit and be comfortable.

3. Sing, Listen, Play, Listen

These are the essentials before reading the printed page. Reading in itself is a technique and it is best to present one technique at a time. Many of the tunes have words which will enable children to sing the melody more easily at first. The syllables and then the letter names of the notes can follow.

4. Bowing Exercises

There are "bowing exercises" which are written out, but teachers are urged to use initiative and imagination in inventing new exercises as needed.

5. Time Values

Time values have not been explained minutely as the teacher whould explain this gradually, often, and as the music being played may require. The use of numerous variation to a tune will give ample opportunity to learn many different rhythmic patterns. Teach the rhythmic variations by rote at first.

The variations range from easy to difficult. This provides materials for the quicker students as well as for the slower ones. Not all students should be required to be able to play all of the variations though they should try. Only the more capable students will master all of the materials. USE THE MATERIALS AS IT FITS THE INDIVIDUAL IN CLASS.

6. Problems

Anticipate problems which might come with new exercises and work on them before playing the exercise whether it be a new note, new rhythm, difficult interval, or assignment of parts.

7. Every Class Session

Position Drill
Bowing Exercises
Tunes - Old and New
Stress Tone Quality Always
Learn Something New Everyday

Class instruction is the future in music education everywhere in the world. The fact that we have a head start in class instruction here in America does not insure that we can keep that start unless we continue to progress and utilize what we have learned. We must spread our teaching so that every music teacher in our land will know what we are developing.

The Interlochen Curriculum for teaching beginning instrument classes has proved to be successful. It is our hope that you will use our methods and materials to strengthen your instrumental program.

Dr. Joseph E. Maddy, Director
Waldie Anderson, Coordinator
Interlochen Honors Musicianship Project

APPENDIX XV

INTERLOCHEN ARTS ACADEMY

FROM: Waldie Anderson, Project Coordinator

RE: Interlochen Honors Music Project

In answer to the questions concerning the method of teaching to be done in the private and group lessons for the Honors Project Students, on their beginning instruments, I submit the following instructions from Dr. Maddy.

INSTRUCTIONS FOR HONOR PROJECT FACULTY MEMBERS

The purpose of this project is to demonstrate the practicability of teaching performance on all orchestral instruments in classes of twenty or more students. In order to speed up this learning procedure so these highly talented young musicians can master all orchestral instruments in 32 weeks of class instruction, we are calling upon you to provide certain special services which might have to be delayed in large classes - items which normally would be provided individually by specialists in each instrument. Your contribution is to speed up the learning process and not to substitute your method of teaching for the class procedure of the project.

WIND INSTRUMENTS:

a. Reed making for oboe and bassoon students.
b. Reed trimming and adjustment for single reed instruments.
c. Cork adjustment for flute students.
d. Care, cleaning and minor adjustment of all woodwind instruments.
e. Tone production (embouchure) for all wind instrument students.
f. Proper posture and playing position for all wind instruments.
g. Substitute fingerings (later) for all instruments.
h. Breathing and breath support.

STRING INSTRUMENTS:

a. Check instruments for proper strings, bridge, nut, fingerboard, tailpiece, pegs.
b. Adjust tuners for tuning above and below normal pitch.
c. Check chinrests and shoulder pads for suitability. I never knew a violinist with a short neck (not needing a shoulder pad) to recommend or permit his pupils to use a shoulder pad, no matter how long the students neck might be. (We are prone to teach the way we learned.)
d. Instruct students how to prevent bridge from falling or warping.
e. Instruct students in bow tension - when playing and when not in use.
f. Instruct students in keeping instrument and bow clean and safe.
g. Check playing position frequently, with regard to the student's physical make-up - length of arms, fingers, neck, etc, and most important, to forestall development of wrong playing habits through negligence.

IMPORTANT:

The beginning classes are founded on an entirely different basis from private instruction methods. Instead of major emphasis on notes, the class methods stress TONE; TIME; NOTES; EXPRESSION, in this order. Technique begins with sustained tones in simple melodies and gradually develops range and rhythm as more important for beginners than notes. This develops musicianship through listening and becomes the foundation for performance.

Do not reverse this procedure by substituting scales, technical exercises or your own method. Usually the students will have enough questions to keep you busy at every lesson period. You do not need to plan any special items other than those which the students request.

This project promises to demonstrate the efficiency of class instruction for beginners on all orchestral instruments in classes of twenty or more students - not to demonstrate the results of private instruction. Your contribution is to speed up the class progress by providing the individual "boosts" which would normally wait until wrong habits have been acquired.

I am sure the above instructions spell out in detail the ideas Dr. Maddy has in mind. If you have any questions, please feel free to see me at my office in the Maddy Building at any time. My office is room #18 in the basement, and the telephone extension is 420.

APPENDIX XVI

INTERLOCHEN ARTS ACADEMY

Interlochen, Michigan 49643

OUTLINE FOR

REFLECTIONS OF THE INTERLOCHEN HONORS MUSICIANSHIP PROJECT

NAME ______________________________

SCHOOL ATTENDED, 1966-67 ______________________________________

MAJOR IN __________________________

CLASS SCHEDULE

FALL SEMESTER	SPRING SEMESTER

I. Please comment on any consideration or interest given by the institution (including faculty members) concerning your participation in the IHMP.

II. Did your participation in IHMP help you in any tangible or intangible way?

In theory?
In music history?
In beginning instrument classes?
On major instrument?
Other?

III. What parts of the IHMP program were most beneficial to you in relation to what you have done since leaving Interlochen?

IV. Bearing in mind that the project was an experiment in the training of future teachers, conductors, composers, and performers. What suggestions can you make for changing and improving such a program if it were to be given again either here at the Academy or in any other institution - public, private, high school, or college?

V. Briefly outline your plans for next year and the future.

VI. Please add any general comments that may directly or indirectly have a bearing on my pursuit of the project and in my preparing the final report to be turned into the U. S. Department of Health, Education and Welfare.

VII. Have the subjects studied in the project directly or indirectly influenced your educational plans?

Please use a separate sheet for your comments. Thank you.

Sincerely,

Waldie Anderson

APPENDIX XVII

INTERLOCHEN ARTS ACADEMY
Interlochen, Michigan

IHMP
STUDENT ENROLLMENT

Allshouse, Charlet	OBERLIN	Music
Berman, Eric	OBERLIN	Music
Bister, Veli-Pekka	EASTMAN	Music
Breeding, Gary	U of M	Music
Buurma, Douglas	NEW MEXICO STATE	Music
Chaffee, Margaret	U of M	Music
Cole, Nancy	NEW ENGLAND CONSERVATORY	Music
Dilmore, Margaret	STATE U. OF NEW YORK-POTSDAM	Music
Dilmore, Ward	STATE U. OF NEW YORK-POSTDAM	Music
Donner, Barry	NORTHWESTERN UNIVERSITY	Music Comp.
Elliott, Thomas	UNIVERSITY OF HOUSTON	Science
Ellison, William	Left I.A.A. at completion of 11th grade.	
Faust, Randall	MANKATO STATE COLLEGE	Music
Ferguson, Michael	ADRIAN COLLEGE	Music
Glass, David	FLORIDA PRESBYTERIAN COLLEGE	L.A.
Harkins, Cheri	unknown	assume music
Harmelink, Dale	U. of M.	Music
Hendrickson, Juli	NEW ENGLAND CONSERVATORY	Music
Holland-Moritz, Karla	Not attending college, Taking private lessons New York City	(cello)
Housh, Cynthia	OBERLIN	Violin

Hunt, Francis	AMERICAN CONSERVATORY	Music
Jakes, Miriam	NEW ENGLAND CONSERVATORY	Music
Johnson, Carolyn	INDIANA UNIVERSITY	Music
Kelly, Mary	U. of M.	Music
Luse, George	U. of M.	Music
McGlothin, Paul	OBERLIN	Music
Robinson, Paul	U. of M.	L. A.
Sayre, Sandra	TEXAS CHRISTIAN UNIVERSITY	Music
Sears, Ann (Elizabeth)	NEW ENGLAND CONSERVATORY	Music
Shifrin, David	CURTIS INSTITUTE OF MUSIC	Music
Snoeck, Lynda	U. of M.	Music
Spratt, Christopher	NEW ENGLAND CONSERVATORY	Music
Strait, Ann	INDIANA UNIVERSITY	Music
Streiber, Peter	ELIM BIBLE COLLEGE	Music
Sturdevant, Douglas	U. of M.	Music
Tokito, Kazuo	JAPAN (to attend Oberlin, 1968)	Music
Tuma, Elizabeth	U. of M.	Music
VanMeter, Roberta	U. of M.	Music
Whitcomb, Andrea	U. of M.	Music
Wolfe, Brian	NORTHWESTERN UNIVERSITY	Music
Yamashita, Tsutomu	BERKELEE SCHOOL OF MUSIC	Music
Zeagler, Wesley	UNIVERSITY OF HOUSTON	Music

APPENDIX XVIII

1965-66 FACULTY AND ADMINISTRATIVE STAFF

JOSEPH E. MADDY, President of Interlochen Arts Academy and National Music Camp. D. Mus., Cincinnati Conservatory of Music, University of Rochester, Baldwin-Wallace College, The University of Michigan, Earlham College; D.F.A., Hillsdale College; LL.D., Franklin College.

THOR JOHNSON, Vice President and Director of Interlochen Arts Academy. Conductor of Interlochen Arts Academy Symphony Orchestra. A.B., D. Mus., University of North Carolina; M. Mus., The University of Michigan; D.Mus., Davidson College, Cincinnati Conservatory of Music, Moravian College, Northwestern University, Baldwin-Wallace College, University of Wisconsin; LL.D., Beloit College; D. Lit., Miami University.

WALDIE ANDERSON, Coordinator of Interlochen Honors Musicianship Project. B.A., Central Washington State College; M.M., and Graduate Study, The University of Michigan.

MARY ARLENE APPELHOF, Instructor of Biology. B.S., M.A., M.S., Michigan State University.

DOY M. BAKER, Instructor of Music Theory, Composition and Music Literature. B.A., Iowa State Teachers College; M.A., Ph.D., State University of Iowa.

THOMAS R. BAMBAS, Instructor of Metalsmithing. B.F.A., M.F.A., Cranbrook Academy of Art.

EDWARD BANGHART, Coordinator of Financial Assistance. B.M., M.M., The University of Michigan.

WARREN BENSON, Director of MENC-Ford Foundation Project, "Learning through Creativity." B.M., M.M., The University of Michigan.

CAROLYN H. BERT, Program Editor, Instructor of Violin. B.Mus., University of Illinois; Graduate Study, The University of Michigan.

L. J. BERT, Assistant to the Principal, Manager of Symphony Orchestra, Choir and Wind Ensemble. B.Mus., B.S. in Mus. Ed., B.S. in Ed., University of Illinois; M.Mus., Illinois Wesleyan University.

FREDERICK NOEL CHASE, Instructor of Mathematics. B.A., Swarthmore College; M.A.T., Oberlin College.

SARA B. CHASE, Instructor of English. B.A., Swarthmore College, M.A.T., Oberlin Colleg.

LEYAH CHAUSOW, Instructor of Physical Education, Representative for Faculty Off-Campus Engagements. B.S., Northwestern University.

OSCAR CHAUSOW, Chairman of String Department, Instructor of Violin, Member of Interlochen Quartet, Study at University of Chicago and American Conservatory of Music.

ROBERT C. CLARK, Visiting Instructor of Organ. B.M., Central College (Missouri); S.M.M., Union Theological Seminary.

MICHAEL E. COLLINS, Coordinator of Guidance. B.S., Castleton State College (Vermont); M.Ed., University of Arizona.

HAROLD CRUTHIRDS, Instructor of Violoncello, Member of Interlochen String Quartet, Assistant to the Director. B.M., Louisiana State University; M.M., Northwestern University.

MARGARET A. DANNECKER, Instructor of English. B.A., Michigan State University; M.A., The University of Michigan.

JON DEAK, Instructor of Double Bass. B.M., Juilliard School of Music.

RALPH G. DILLE, Chairman of English Department. B.A., B.S. Ed., M.A., Bowling Green State University.

PRESTON W. DOYLE, Instructor of History. B.A., Richmond College; M.A., University of Richmond; Doctoral Candidate, University of Mississippi.

JOAN M. DUDD, Instructor of Voice. B.M., M.M., The University of Michigan

JOHN E. DUDD, Director of Admissions, Interlochen Arts Academy and Secretary of Alumni Relations, National Music Camp and Interlochen Arts Academy. B.M., M.M., M.A., The University of Michigan; Doctoral Candidate, The University of Michigan.

CARROLL R. DURAND, Technical Director, Drama Department. B.F.A., Sophie Newcomb College; M.F.A., Tulane University.

CAROL EILBER, Instructor of English. B.A., Michigan State University; Graduate Study, Michigan State University.

CHARLES R. EILBER, Chairman of Mathematics Department. B.S., M.F., Teaching Certificate, Michigan State University; Ed. M., Harvard University.

REGINALD ELDRED, Principal, A.B., Albion College; B.Mus., Detroit Institute of Musical Arts; M.Ed., Wayne University.

MAURICE B. FELDE, Instructor of French. B.A., Concordia College (Minnesota); B.Th., Luther Theological Seminary (Minnesota); M.A., Union College (Kentucky).

MERCEDITAS FONT, Instructor of Spanish and Italian. B.A., The University of Michigan.

RALPH L. BRUEBER, Associate Head Resident Adviser, Boys' Dormitory. B.A., M.A., Michigan State University.

DONALD W. HADDAD, Instructor of French Horn and Music Theory, Member of Interlochen Arts Quintet. B.F.A., M.F.A., Ohio University; Doctoral Candidate, University of Colorado.

BYRON HANSON, Instructor in Interlochen Honors Musicianship Project. B.M., M.M., Eastman School of Music.

RUTH HASWELL, Instructor of Latin. A.B., M.A., Indiana University.

VERNE HAWES, Guidance Consultant, Head Resident Adviser, Boys' Dormitory. B.S., Central Michigan University; M.A., The University of Michigan; Postgraduate Study, Michigan State University.

JOHN W. HENDERSON, Consultant for Alumni Relations. A.B., Indiana State University.

BARRE HILL, Chairman of Voice and Opera Department, Coordinator of Television Programs. B.A., B.M., The University of Michigan; D.Mus., Hillsdale College.

DANIEL HIMEBAUGH, Instructor of Chemistry. B.A., Michigan State University.

JOHN R. HOOD, Chairman of Science Department. B.S., Central Michigan University.

OON-BEE HSU, Librarian. Teacher's Certificate, Normal Teacher's Class (Penang, Malaysia); U.F.F., Froebel Educational Institute (London); A.R.C.M. Royal College of Music (London); B.S., Millersville State College (Pennsylvania); A.M.L.S., The University of Michigan.

WILLIAM G. HUG, Chairman of Dance Department. B.S., M.A. in Dance, University of Illinois; Diploma in Dance, Juilliard School of Music.

IRVING ILMER, Visiting Instructor of Violin. Study at DePaul University.

DON T. JAEGER, Instructor of Oboe, Conductor of Academy Wind Ensemble, Member of Interlochen Arts Quintet. B.M.Ed., Oklahoma City University.

KENNETH W. JEWELL, Director of Academy Choir and Director of Personnel, National Music Camp and Interlochen Arts Academy. B.S., Eastern Michigan University; M.M., The University of Michigan; D.Mus., Eastern Michigan University.

MARY E. JEWELL, Head Resident Adviser, Girls' Dormitory.

JAMES E. JOHNSTON, Academy Physician. A.B., M.D., The University of Michigan; F.A.A.P.

ALBERT JORDAN, Accompanist, Instructor of Piano. B.A., Furman University; M.Mus., Indiana University.

LOUIS M. KOHNOP, Chairman of Piano and Organ Department. Diploma, Juilliard Institute of Musical Arts; B.Mus., M.Mus., Cincinnati Conservatory of Music; D.F.A., Chicago Musical College of Roosevelt University.

RAY C. LICHTENWALTER, Instructor of Trumpet. B.S.Mus., Lebanon Valley College; M.M., The University of Michigan

JACK H. McKENZIE, Visiting Instructor of Percussion. B.M., University of Illinois; M.A., Arizona State College.

ROSEMARY MALOCSAY, Instructor of Violin, Instructor in Interlochen Honors Musicianship Project, Member of Interlochen String Quartet, B.Mus., M.Mus., Kansas City Conservatory of Music.

TITUS CARLOS R. MENDELL, Instructor of Social Studies. A.A., Bay City Junior College; B.A., The University of Michigan; Graduate Study, Michigan State University.

DONALD J. MOORE, Accompanist, Instructor of Piano. B.M., Northwestern University; M.M., Eastman School of Music.

ROBERT H. MURPHY, Dean of Students, Music Director of Drama Department. B.M., M.A., Western Michigan University.

DAVID R. MURRAY, II, Chairman of Social Studies Department. B.A., The University of Michigan; Graduate Study, The University of Michigan and Michigan State University.

JUDITH L. OAKES, Guidance and College Admissions Counselor. B.A., Alma College; M.A., Michigan State University.

RUSSELL J. OGG, Director of Promotional and News Bureau Photography, Photography Workshop Adviser. B.A., University of Missouri; Diploma, DeVry Technical Institute.

E. FRED ORMAND, Instructor of Clarinet, Member of Interlochen Arts Quintet. B.M.Mus.Ed., The University of Michigan; M.M., Michigan State University; A.R.C.M., Royal College of Music (London).

JEAN NOBLE PARSONS, Chairman of Art Department. B.A., University of Florida; M.F.A., Cranbrook Academy of Art.

SHIRLEY B. PAULEY, Supervisor of Infirmary, Academy Nurse. R.N., Traverse City State Hospital.

JON PETERSEN, Accompanist, Instructor of Piano. B.M., M.M., The University of Michigan.

PETER GRAY RAMSEY, Instructor of Painting and Drawing. B.A., University of Washington; M.F.A., Cranbrook Academy of Art.

MICHAEL W. RANTA, Instructor of Percussion. B.M., University of Illinois.

JAMES A. REED, Assistant Director, Interlochen Arts Academy. B.A., Central Michigan University; M.A., The University of Michigan; Graduate Study, The University of Michigan.

MELINDA DALLEY ROSS, Instructor of Bassoon and Violincello, Member of Interlochen Arts Quintet. Study at West Texas State College and The University of Michigan.

MITCHELL I. ROSS, Instructor of Trombone, Baritone and Tuba. Study at Northwestern University.

JON NEIL RUSH, Visiting Instructor of Sculpture. B.F.A., M.F.A., Cranbrook Academy of Art.

MARY JANE RUSH, Visiting Instructor of Weaving. B.A., Kalamazoo College; M.F.A., Cranbrook Academy of Art.

MYRON O. SCHNEIDERWENT, Instructor of Physical Science. B.S., Wisconsin State University; M.A., Western Michigan University; M.S.C.S., The University of Mississippi.

FRANCIS J. SEIDEL, Chairman of Language Department, Diploma, German College (Bodenbach) and Charles University (Prague) (Czechoslovakia); Study at U.S. Armed Forces Institute, U.S.A. Command and General Staff College, Central Michigan University and Michigan State University.

GARY SIGURDSON, Chairman of Wind and Percussion Department, Instructor of Flute, Member of Interlochen Arts Quintet. B.M., Manhattan School of Music.

PATRICIA B. CARLETON SIGURDSON, Instructor of Ballet. Trained with Royal Ballet School (London) and Ballet Russe School (New York).

MARGARET A. STACE, Assistant to the President, National Music Camp and Interlochen Arts Academy.

JUDITH A. STERLING, Instructor of Mathematics. B.A., Kalamazoo College, Graduate Study, Michigan State University.

F. RAYMOND STILWELL, Instructor of Viola, Member of Interlochen String Quartet. B.M., Eastman School of Music.

ELEANORE STOCKING, Instructor of English. B.A., M.A., Central Michigan University.

ROBERT LEE THURSTON, Instructor of Social Studies. B.A., Graduate Study, The University of Michigan.

RUSSELL L. TREYZ, Chairman of Drama Department, A.B., Princeton University; M.F.A., Yale University.

GABOR VAZSONYI, Instructor of Modern Language. Diploma, Teachers' University (Budapest, Hungary) and University of Zurich (Switzerland); Doctoral Candidate, Michigan State University.

RUDY VOLKMANN, Instructor of Physical Education, Instrumental Custodian. B.A., Central Washington State College.

CLEMENTINE WHITE, Instructor of Harp and Resident Adviser, Girls' Dormitory. B.M., University of Texas; M.M., Oberlin Conservatory.

APPENDIX XIX

HONORS PROJECT PROGRAMS

INTERLOCHEN HONORS MUSICIANSHIP PROJECT

JOSEPH E. MADDY, Director
WALDIE ANDERSON, Co-ordinator
BYRON HANSON, Wind and Percussion Instrument Instructor
ROSEMARY MALOCSAY, String Instrument Instructor
CLEMENTINE WHITE, Harp Instructor

Known officially as Project H-253, the Interlochen Honors Musicianship Project was supported by a grant from the United States Department of Health, Education, and Welfare. Its purpose was the development of a curriculum in applied music class instruction.

The distinguishing features of the project were (1) use of the class routine, a competitive learning technique developed by Joseph E. Maddy, and (2) employment of instructional materials written by Dr. Maddy.

Participation by Academy students was scheduled for a period of forty weeks ending in August 1966. The success of the Project was demonstrated in the fact that all of the participating students learned to play all of the basic orchestral wind and string instruments during the year. In addition, students participated in all other functions of the Academy and made a major contribution to the Interlochen Arts Academy Orchestra.

Students participating were:

Charlet Allshouse
Eric Berman
Veli-Pekka Bister
Gary Breeding
Douglas Buurma
Margaret Chaffee
Nancy Cole
Margaret Dilmore
Ward Dilmore
Barry Donner
David Glass
Cheri Harkins
Dale Harmelink
Julie Hendrickson
Karla Holland-Moritz
Cynthia Housh
Francis Hunt
Miriam Jakes
Carolyn Johnson
Mary Kelly
Ann Sears
David Shifrin
Lynda Snoeck
Christopher Spratt
Ann Strait
Linda Stark
Peter Streiber
Douglas Sturdevant
Kazuo Tokito
Elizabeth Tuma

Thomas Elliott
William Ellison
Randall Faust
Michael Ferguson
George Luse
Paul McGlothin
Paul Robinson
Sandra Sayre
Roberta Van Meter
Andrea Whitcomb
Brian Wolfe
Tsutomu Yamashita
Wesley Zeager

Saturday, October 2, 1965 - 4:30 P.M., Orchestra Hall

ANDANTE FROM "SURPRISE SYMPHONY"..............Haydn-Maddy
THE CELLO................................Mattingly-Maddy
Beginning Orchestra
WALDIE ANDERSON, Conducting
RESPONSE: "ECCO QUOMODO MORITUR JUSTUS"......Ingegneri-Hanson
Dale Harmelink, trumpet, Grand Rapids, Michigan
David Shifrin, trumpet, Flushing, N. Y.
Kazuo Tokito, trombone, Sapporo, Japan
Lynda Snoeck, trombone, Roseville, Michigan
NOW THE DAY IS OVER...........................Barnby-Maddy
Beginning String and Wind Classes
ROSEMARY MALOCSAY, Conducting
NOCTURNE FROM "MIDSUMMERNIGHT'S DREAM".........Mendelssohn-Hanson
Miriam Jakes, French horn, Lafayette, Ind.
Andrea Whitcomb, French horn, Osage, Iowa
Margaret Chaffee, tuba, Elkhart, Ind.
Michael Ferguson, tuba, Ypsilanti, Mich.
TRIO.....................................David Glass, Orlando, Fla.
(Honors Project Composition)
Ward Dilmore, trumpet, Pittsford, N. Y.
Karla Holland-Moritz, trumpet, Walled Lake, Mich.
Elizabeth Tuma, trombone, Walled Lake, Mich.
FLUTE SONATA IN D MAJOR ....Handel
Dale Harmelink, trumpet, Grand Rapids, Mich.
ROUND FOR STRINGS.................................David Glass
(Honors Project Composition)
DAVID GLASS, Conducting, Orlando, Fla.
GRAND OPERA SELECTIONS (LOHENGRIN; MARTHA;
TANNHAUSER; FAUST).......................arr. Joseph E. Maddy
Beginning Orchestra
WALDIE ANDERSON, Conducting

Friday, November 5, 1965 - 4:40 P.M., Orchestra Hall

CLASS ROUTINES
String Majors on Beginning Strings
Rosemary Malocsay
CLASS ROUTINES
Wind Majors on Beginning Winds
Byron Hanson
COMBINED CLASSES
THE HEAVENS ARE TELLING.........................Haydn-Maddy
WALDIE ANDERSON, Conducting

CLASS ROUTINES
TRIPTIC DANCE.....................................Beauchant-Salzedo
Beginning Harp Class
CLEMENTINE WHITE, Conducting
CLASS ROUTINES
Wind Majors on Beginning Strings
Rosemary Malocsay
CLASS ROUTINES
String Majors on Beginning Winds
Byron Hanson
COMBINED CLASSES
LEVEE SONG.......................................arr. Joseph E. Maddy
BYRON HANSON, Conducting

Saturday, November 27, 1965 - 4:40 P.M., Jessie V. Stone Building
THE SECRET MARRIAGE OVERTURE......................Cimarosa-Winter
MARY KELLY, Conducting, Royal Oak, Mich.
SYMPHONY NO. 2 IN D MAJOR (LARGHETTO).............Beethoven
WESLEY ZEAGER, Conducting, Monroe, La.
SYMPHONY NO. 2 IN D MAJOR (SCHERZO)...............Beethoven
DOUGLAS BUURMA, Conducting, Holland, Mich.
SYMPHONY NO. 8 IN B MINOR (UNFINISHED)
(ALLEGRO MODERATO)................................Schubert
DOUGLAS STURDEVANT, Conducting, Ferndale, Mich.

Thursday, June 9, 1966 - 9:30 A.M., Orchestra Hall
WIND MAJORS DEMONSTRATION ON STRING INSTRUMENTS:
MERRY WIDOW WALTZ.....................................Lehar
Demonstration of Class Routine
VALSE TRISTE..Sibelius
Game of Musical Chairs

HARP CLASS DEMONSTRATION:
FRERE JACQUES.....................................French Folksong
Played as a Round
LE BON PETIT ROI d'YVETOT.........................French Folksong
Arranged in three parts
STRING MAJORS SECONDARY AND PRIMARY INSTRUMENTS:
CONCERTINO..Adler
Allegro molto
Andante
Allegro con brio
ROSEMARY MALOCSAY, Conducting

APPENDIX XX

ORCHESTRA CONCERTS
INTERLOCHEN ARTS ACADEMY

Fourth Academic Year
Interlochen, Michigan

Sunday, September 19, 1965 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
MUSIC FOR THE ROYAL FIREWORKS................Handel - Johnson
Overture
Bouree
La Paix
La Rejouissance
Menuetto
THE WHITE PEACOCK....................................Griffes
SYMPHONY NO. 5 IN C MINOR, OP. 67....................Beethoven
Allegro con brio
Andante con moto
Allegro
Allegro
THOR JOHNSON, Conducting

Sunday, September 26, 1965-3:00 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
SYMPHONY NO. 36 in C MAJOR, K. 425 (LINZ).............Mozart
Adagio - Allegro spiritoso
Poco adagio
Menuetto
Finale - Presto
MUSIC FOR ORCHESTRA...................................Riegger
SYMPHONY ON A FRENCH MOUNTAIN AIR.....................d'Indy
Assez lent - moderement anime
Assez modere, mais sans lenteur
Anime
Louis Goldstein, piano, Kenosha, Wis.
THOR JOHNSON, Conducting
INTERLOCHEN ARTS ACADEMY ORCHESTRA Sunday, October 3, 1965
VARIATIONS ON AN ORIGINAL THEME "ENIGMA"..............Elgar
I. C.A.E.
II. H.D.S-P
III. R.B.T.
IV. W.M.B.
V. R.P.A.
VI. Ysobel
VII. Troyte
VIII. W. N.
IX. Nimrod
X. Dorabella - Intermezzo
XI. G.R.S.
XII. B.G.N.
XIII. ***Romanza
XIV. E.D.U. - Finale
THOR JOHNSON, Conducting

Sunday, October 10, 1965 - 7:30 P.M., Jessie V. Stone Building

INTERLOCHEN ARTS ACADEMY ORCHESTRA

SYMPHONY IN D MINOR....................................Franck
- Lento - Allegro non troppo
- Allegretto
- Allegro non troppo

CAPRICCIO ITALIEN.....................................Tchaikovsky

JOSEPH E. MADDY, Conducting

Sunday, October 17, 1965 - 7:30 P.M., Jessie V. Stone Building

INTERLOCHEN ARTS ACADEMY ORCHESTRA

CONCERTO FOR ORCHESTRA (1941)...........................Kodaly
- Allegro risoluto
- Largo
- Allegro risoluto
- Largo
- Allegro risoluto

HAROLD IN ITALY, OP. 16.................................Berlioz
- Adagio
- Allegretto
- Allegro assai
- Allegro frenetico

Sue Vreeland, viola, Detroit, Mich.

THOR JOHNSON, Conducting

Sunday, October 24, 1965 - 7:30 P.M., Jessie V. Stone Building

INTERLOCHEN ARTS ACADEMY ORCHESTRA

OVERTURE TO "CANDIDE"...................................Bernstein

EIGHT RUSSIAN FOLK SONGS, OP. 58........................Liadov
- Religious Chant
- Christmas Carol
- Plaintive Song
- Humorous Song
- Legend of the Birds
- Cradle Song
- Round Dance
- Village Dance Song

SYMPHONY NO. 1, OP. 10..................................Shostakovich
- Allegretto - Allegro non troppo
- Allegro
- Lento
- Lento - Allegro molto

THOR JOHNSON, Conducting

INTERLOCHEN ARTS ACADEMY ORCHESTRA Sunday, October 31, 1965

KOMM SUSSER TOD...............................J. S. Bach - Stokowski

SYMPHONY NO. 3 IN E MINOR, OP. 98...........................Brahms
- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

THOR JOHNSON, Conducting

Sunday, November 7, 1965 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
INCIDENTAL MUSIC TO "PELLEAS AND MELISANDE," OP.46.....Sibelius
At the castle-gate
Melisande
At the seashore
A spring in the park
Three blind sisters
Entr'acte
The death of Melisande
SYMPHONY NO. 5 IN E-FLAT MAJOR, OP. 82.................Sibelius
Tempo molto moderato
Andante mosso, quasi allegretto
Allegro molto
THOR JOHNSON, Conducting
FINLANDIA, OP. 26.......................................Sibelius
THOR JOHNSON, Conducting
This program is in commemoration of the 100th anniversary of the composer's birth.

Sunday, November 14, 1965 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
CONCERTO IN C MAJOR FOR TWO OBOES AND ORCHESTRA........Albinoni
Allegro
Adagio
Allegro
Lady Evelyn Rothwell Barbirolli, oboe - Guest
Don Jaeger, oboe
HOMAGE TO FEDERICO GARCIA LORCA........................Revueltas
Baile (Dance)
Duelo (Sorrow)
Son (Sound)
Larry Weeks, solo trumpet, Cedar Springs, Mich.
THOR JOHNSON, Conducting
CONCERTO IN C MAJOR FOR OBOE AND ORCHESTRA................Haydn
Allegro spiritoso
Andante
Rondo - Allegretto
Lady Evelyn Rothwell Barbirolli, oboe - Guest
DON JAEGER, Conducting
RAPSODIE ESPAGNOLE...Ravel
Prelude a la nuit
Malaguena
Habanera
Feria
THOR JOHNSON, Conducting
Sunday, November 21, 1965 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
SYMPHONY NO. 6 IN C MAJOR...............................Schubert

Adagio - Allegro
Andante
Scherzo - Presto
Allegro moderato
THOR JOHNSON, Conducting

Sunday, November 28, 1965 - 3:00 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
OVERTURE TO "CANDIDE"....................................Bernstein
SYMPHONY ON A FRENCH MOUNTAIN AIR..........................d'Indy
Assez lent - Moderement anime
Assez modere, mais sans lenteur
Anime
Louis Goldstein, piano, Kenosha, Wis.
SIEGFRIED'S RHINE-JOURNEY FROM "DIE GOTTERDAMMERUNG"....Wagner
THREE EXCERPTS FROM "DIE MEISTERSINGER VON NURNBURG"....Wagner
Introduction to the Third Act
Dance of the Apprentices
Procession of the Meistersingers
THOR JOHNSON, Conducting

Sunday, January 30, 1966 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
SYMPHONY NO. 4 IN B-FLAT MAJOR, OP.60..................Beethoven
Adagio - Allegro vivace
Adagio
Allegro vivace - Trio: Un poco meno allegro
Allegro ma non troppo
SECHS STUCKE FUR ORCHESTER, OP. 6.......................Webern
Langsam
Bewegt
Massig
Sehr massig
Sehr langsam
Langsam
VLTAVA (THE RIVER MOLDAU) FROM "MA VLAST" (MY COUNTRY)...Smetana
THOR JOHNSON, Conducting

Sunday, February 6, 1966 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
SYMPHONY NO. 36 IN C MAJOR, K. 425 (LINZ)...............Mozart
Adagio - Allegro spiritoso
Poco adagio
Menuetto
Finale - Presto
THE UNANSWERED QUESTION (1908)..............................Ives
William Moore, trumpet, Sandusky, Ohio
Jane Lenoir, flute, Temple Terrace, Fla.
Louise Dixon, flute, Pigeon, Michigan
Richard Mansfield, flute, Chicago, Ill.
Leslie Brown, flute, Youngstown, Ohio
Harold Cruthirds, Assisting Conductor

SOIREES MUSICALES....................................Britten
March
Canzonetta
Tirolese
Bolero
Tarantella
THOR JOHNSON, Conducting

Dedicated to the Parade of American Music of the National Federation of Music Clubs.

Sunday, February 13, 1966 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
THE ROMAN CARNIVAL OVERTURE, OP. 9....................Berlioz
FOUR PRELUDES TO "CARMEN"...............................Bizet
Aragonaise (Prelude to Act IV)
Intermezzo (Prelude to Act III)
Les dragons d'Alcala (Prelude to Act II)
Les Toreadors (Prelude to Act I)
JOSEPH E. MADDY, Conducting
CONCERTO FOR ORCHESTRA (1941)........................Kodaly
Allegro risoluto
Largo
Allegro risoluto
Largo
Allegro risoluto
A LINCOLN PORTRAIT (1942)............................Copland
Marc Ling, narrator, Palos Park, Ill.
THOR JOHNSON, Conducting

Dedicated to the Parade of American Music of the National Federation of Music Clubs.

Friday, February 18, 1966 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
SYMPHONY NO. 1, OP. 10..............................Shostakovich
Allegretto - Allegro non troppo
Allegro
Lento
Lento - Allegro molto
THOR JOHNSON, Conducting
CONCERTO NO. 1 IN B-FLAT MINOR FOR PIANO AND ORCHESTRA..Tchaikovsky
Allegro ma non troppo
Andantino
Allegro con fuoco
Donald Moore, piano
JOSEPH E. MADDY, Conducting

Dedicated to the "Crusade for Strings" of the National Federation of Music Clubs.

Sunday, March 13, 1966 - 3:00 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
OVERTURE TO "RIENZI"....................................Wagner
A DELPHIC SERENADE...............................Warren Benson
VARIATIONS ON A THEME BY HAYDN, OP. 56a.................Brahms
TILL EULENSPIEGEL'S MERRY PRANKS, OP. 28...............R. Strauss
JAMES CHRISTIAN PFOHL, Conducting - Guest

Tuesday, April 12, 1966 - 8:00 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
for the Cadillac Philharmonic Club
OVERTURE TO "CANDIDE"....................................Bernstein
FOUR PRELUDES TO "CARMEN"..................................Bizet
Aragonaise (Prelude to Act IV)
Intermezzo (Prelude to Act III)
Les dragons d'Alcala (Prelude to Act II)
Les Toreadors (Prelude to Act I)
SYMPHONY ON A FRENCH MOUNTAIN AIR......................d'Indy
Assez lent - Moderement anime
Assez modere, mais sans lenteur
Anime
Louis Goldstein, piano, Kenosha, Wis.
MUSIC FOR ORCHESTRA..................................Akutagawa
Andantino
Allegro
THOR JOHNSON, Conducting

Sunday, April 17, 1966 - 7:30 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA
OVERTURE TO "MIGNON"......................................Thomas
EXCERPTS FROM ACT 1 OF "LA BOHEME"....................Puccini
Waldie Anderson, tenor Joan Dudd, soprano
THREE DANCES FROM "THE BARTERED BRIDE"................ Smetana
Polka
Furiant
Dance of the Comedians
EXCERPTS FROM ACT III OF "LA BOHEME"..................Puccini
Robert Waterstripe, baritone (Staff) Joan Dudd, soprano
Waldie Anderson, tenor
THOR JOHNSON, Conducting

Sunday, May 22, 1966 - 7:30 P.M., Jessie V. Stone Building
CONCERTO WINNERS CONCERT
INTERLOCHEN ARTS ACADEMY ORCHESTRA
CONCERTO IN D MAJOR FOR TRUMPET.........................Torelli
Allegro
Adagio
Allegro Larry Weeks, trumpet, Cedar Springs, Mich.
CONCERTO IN A MAJOR FOR CLARINET, K. 622...............Mozart
Allegro
Robert Kirby, clarinet, Allen Park, Mich.
HAROLD CRUTHIRDS, Conducting
THREE PIECES FOR ORCHESTRA............David Glass, Orlando, Fla.
Allegro
Andante
Presto
BALLADE FOR FLUTE...Martin
Louise Dixon, flute, Pigeon, Mich.
DON JAEGER, Conducting

CONCERTO IN B MINOR FOR VIOLONCELLO, OP. 104........Dvorak
Allegro moderato
Edward Hayes, violoncello, LaCrosse, Wis.
HAROLD CRUTHIRDS, Conducting

CONCERTO NO. 3 IN C MAJOR FOR PIANO................Prokofieff
Andante - Allegro
Wendy Niles, piano, Auburn, Mich.
DON JAEGER, Conducting

Saturday, May 28, 1966 - 8:00 P.M., Jessie V. Stone Building
INTERLOCHEN ARTS ACADEMY ORCHESTRA

CONCERTO NO. 2 IN B-FLAT FOR ORGAN AND ORCHESTRA......Handel
A tempo ordinario e staccato
Allegro
Adagio e staccato
Allegro ma non presto
Robert Clark, organ
THOR JOHNSON, Conducting

FANTASIA AND FUGUE IN G MINOR FOR ORGAN...............J. S. Bach
Robert Clark, organ

INTERLOCHEN ARTS ACADEMY ORCHESTRA AND FESTIVAL CHOIR

SYMPHONY NO. 2 IN C MINOR (RESURRECTION)..............Mahler
Allegro maestoso (Mit durchaus ernsten und feierlichem Ausdruck)
Andante con moto (sehr gemachlich)
In ruhig fliessender Bewegung
"Urlicht" - Sehr feierlich, aber schlicht (choralmassig)
Im temp des scherzo's (Wild herausfahrend)
Der Rufer in der Wuste
Allegro energico (Nicht zu schnell)
Der grosse Appell - Sehr langsam und gedehnt-Misterioso-Piu mosso
Eleanor Felver, contralto - Guest Joan Dudd - Soprano
THOR JOHNSON - Conducting

This program is a Dedication of the Model Grand 100 Organ, a gift of the Hammond Organ Foundation.

Sunday, June 5, 1966 - 7:30 P.M., Jessie V. Stone Building
CONCERTO WINNERS CONCERT
INTERLOCHEN ARTS ACADEMY ORCHESTRA

RHAPSODIE FOR TRUMPET AND ORCHESTRA................Reschofsky
William Moore, trumpet, Sandusky, Ohio

PASTORALE AND BURLESK FOR FLUTE.......................Seiber
Richard Mansfield, flute, Chicago, Illinois

CONCERTO IN E MINOR FOR VIOLIN..................Mendelssohn
Allegro molto appassionato
I-Fu Wang, violin, Taipei, Taiwan

PREMIERE RAPSODIE FOR CLARINET ....Debussy
David Shifrin, clarinet, Flushing, N.Y.

CONCERTO IN B MINOR FOR VIOLONCELLO ....Dvorak
Allegro
Veli-Pekka Bister, violoncello, Tampere, Finland

CONCERTO NO. 1 IN F-SHARP MINOR....................Rachmaninoff
Vivace
Martha Davies, piano, Kilgore, Texas
THOR JOHNSON, Conducting

INTERLOCHEN ARTS ACADEMY ORCHESTRA
TOUR PROGRAMS

Monday, November 22, 1965 - 1:30 P.M., Traverse City Senior High School for the Traverse City, Michigan Schools

Friday, January 14, 1966 - 1:30 P.M., Central High School Auditorium, Bay City, Michigan Sponsored by Bay Music Foundations

Monday, January 17, 1966 - 2:00 P.M., Orchestra Hall, Chicago, Illinois Sponsored by Mrs. Lou Kent Fink and Committee

Saturday, February 26, 1966 - 2:00 P.M., Thames Hall, London, Ontario, Can. Sponsored by the Alumni Association of The University of Western Ontario

OVERTURE TO "CANDIDE"....................................Bernstein
THOR JOHNSON, Conducting
FOUR PRELUDES TO "CARMEN"..Bizet
Aragonaise (Prelude to Act IV)
Intermezzo (Prelude to Act III)
Les dragons d'Alcala (Prelude to Act II)
Les Toreadors (Prelude to Act I)
JOSEPH E. MADDY, Conducting
SYMPHONY ON A FRENCH MOUNTAIN AIR..........................d'Indy
Assez lent - Moderement anime
Assez modere, mais sans lenteur
Anime
Louis Goldstein, piano, Kenosha, Wis.
MUSIC FOR ORCHESTRA......................................Akutagawa
Andantino
Allegro
THOR JOHNSON, Conducting

Saturday, January 15, 1966 - 11:00 A.M., Hill Auditorium, Ann Arbor, Michigan for the Midwestern Conference on School Vocal and Instrumental Music

PRELUDE AND FUGUE IN D MINOR ....Handel-Kindler
JOSEPH E. MADDY, Conducting
FINALE FROM "SYMPHONY NO. 2...............................Giannini
OVERTURE TO "THE PEARL FISHER"........................Bizet-Reibold
ST. LAWRENCE OVERTURE.....................................Washburn
SYMPHONY NO. 1, OP. 10...................................Shostakovich
Allegretto
Allegro
Lento
Lento - Allegro molto
THOR JOHNSON, Conducting

Friday, January 14, 1966 - 8:00 P.M., Central High School Auditorium, Flint, Michigan - Sponsored by the Music Department and Band and Orchestra Parents

Saturday, January 15, 1966 - 8:00 P.M., Plymouth High School Auditorium, Plymouth, Michigan - Sponsored by Plymouth Symphony

League (Women's Association)
Sunday, January 16, 1966 - 3:00 P.M., Central High School Auditorium, Kalamazoo, Michigan - Sponsored by Phi Mu Alpha and Sigma Alpha Iota
Monday, January 17, 1966 - 8:00 P.M., Orchestra Hall, Chicago, Illinois Sponsored by Mrs. Lou Kent Fink and Committee
Tuesday, January 18, 1966 - 8:00 P.M., West High School Auditorium, Waukegan, Illinois - Sponsored by The Music Center of Lake County, Inc.
Wednesday, January 19, 1966 - 8:00 P.M., High School Auditorium, Iron Mountain, Michigan - Sponsored by Local Concerts Committee

THE ROMAN CARNIVAL OVERTURE, OP. 9....................Berlioz

JOSEPH E. MADDY, Conducting

CONCERTO FOR ORCHESTRA (1941)..........................Kodaly

Allegro risoluto
Largo
Allegro risoluto
Largo
Allegro risoluto

SYMPHONY ON A FRENCH MOUNTAIN AIR......................d'Indy

Assez lent - Moderement anime
Assez modere, mais sans lenteur
Anime

Louis Goldstein, piano, Kenosha, Wis.

SYMPHONY NO. 1, OP. 10...............................Shostakovich

Allegretto - Allegro non troppo
Allegro
Lento
Lento - Allegro molto

THOR JOHNSON, Conducting

Monday, February 21, 1966 - 8:30 P.M., Main Auditorium of The Department of State, Washington, D.C.
Sponsored by The Michigan Congressional Delegation
Tuesday, February 22, 1966 - 2:30 P.M., The Millard Tawes Fine Arts Center, College Park, Maryland
Sponsored by The Department of Music of The University of Maryland
Wednesday, February 23, 1966 - 8:30 P.M., Carnegie Hall, New York City

SYMPHONY NO. 36 IN C MAJOR, K. 425 (LINZ)..............Mozart

Adagio - Allegro spiritoso
Poco adagio
Menuetto
Finale - Presto

CONCERTO FOR ORCHESTRA (1941) ....Kodaly

Allegro risoluto
Largo
Allegro risoluto
Largo
Allegro risoluto

THOR JOHNSON, Conducting

THE ROMAN CARNIVAL OVERTURE, OP. 9..................Berlioz
JOSEPH E. MADDY, Conducting
SYMPHONY NO. 1, OP. 10..........................Shostakovich
Allegretto - Allegro non troppo
Allegro
Lento
Lento - Allegro molto
THOR JOHNSON, Conducting

Thursday, February 24, 1966 - 8:30 P.M., Massey Hall, Toronto, Ontario, Canada

THE ROMAN CARNIVAL OVERTURE, OP. 9...................Berlioz
JOSEPH E. MADDY, Conducting
CONCERTO FOR ORCHESTRA (1941)........................Kodaly
Allegro risoluto
Largo
Allegro risoluto
Largo
Allegro risoluto
CONCERTO IN B-FLAT MAJOR FOR HARP AND ORCHESTRA.......Handel
Andante allegro
Larghetto
Allegro moderato
Erica Goodman, harp - Guest
SYMPHONY NO. 1, OP. 10..........................Shostakovich
Allegretto - Allegro non troppo
Allegro
Lento
Lento - Allegro molto
THOR JOHNSON, Conducting

Saturday, February 26, 1966 - 8:30P.M., Thames Hall, London, Ontario, Canada - Sponsored by The Alumni Association of The University of Western Ontario

OVERTURE TO "CANDIDE"..............................Bernstein
SYMPHONY NO. 1, OP. 10...........................Shostakovich
Allegretto - Allegro non troppo
Allegro
Lento
Lento - Allegro molto
THOR JOHNSON, Conducting
CONCERTO NO. 1 IN B-FLAT MINOR, OP. 23............Tchaikovsky
Allegro ma non troppo
Andantino
Allegro con fuoco
Jerome Lowenthal, piano - Guest
JOSEPH E. MADDY, Conducting

Sunday, February 27, 1966 - 2:30 P.M., Thames Hall, London, Ontario, Canada - Sponsored by the Alumni Association of The University of Western Ontario

SYMPHONY NO. 36 IN C MAJOR, K. 425 (LINZ).............Mozart
  Adagio - Allegro spiritoso
  Poco Adagio
  Menuetto
  Finale - Presto
AIR DI LIA FROM "L'ENFANT PRODIGUE"..................Debussy
  Adele Addison, soprano - Guest
VLTAVA (THE RIVER MOLDAU) FROM "MA VLAST" (MY COUNTRY) Smetana
FOUR LAST SONGS..................................R. Strauss
  Fruhling
  September
  Beim Schlafengehen
  Im Abendrot
STANDCHEN..R. Strauss
  Adele Addison, soprano - Guest
    THOR JOHNSON, Conducting
THE ROMAN CARNIVAL OVERTURE, OP.9.................... Berlioz
    JOSEPH E. MADDY, Conducting

Sunday, May 15, 1966 - 7:30 P.M., Senior High School, Traverse City

OVERTURE TO "MIGNON"..............................Thomas
CONCERTO NO. 2 IN B-FLAT MAJOR
FOR PIANO AND ORCHESTRA, OP. 83......................Brahms
  Allegro non troppo
  Allegro appassionato
  Andante
  Allegretto grazioso
    Louis A. Kohnop, piano
SYMPHONY NO. 1, OP. 10.............................Shostakovich
  Allegretto - Allegro non troppo
  Allegro
  Lento
  Lento - Allegro molto
    Interlochen Arts Academy Orchestra
    THOR JOHNSON, Conducting
FESTIVAL FINALE NO. 1, "GOD OF OUR FATHERS"..........Joseph E. Maddy
    Traverse City Senior High School Choir
    Interlochen Arts Academy Orchestra
    MELVIN LARIMER, Conducting - Guest

Wednesday, May 18, 1966 - 8:00 P.M., Civic Center, Lansing, Michigan Sponsored by the Michigan Week Committee

OVERTURE TO "MIGNON"..............................Thomas
SYMPHONY NO. 1, OP. 10.............................Shostakovich
  Allegretto - Allegro non troppo
  Allegro
  Lento
  Lento - Allegro molto
    HAROLD CRUTHIRDS, Conducting

APPENDIX XXI

INTERLOCHEN HONORS MUSICIANSHIP PROJECT PROGRAMS

Saturday, July 9 - 6:45 P.M., Interlochen Shell
STRING CLASS
Concertato.......................................Burlitt - Muller
In Church................................Tschaikowsky - Muller
Rondo..Schmitt - Muller
ROSEMARY MALOCSAY, conducting
Carol Dance.. Brown
Charlet Allshouse, violin, Pontiac, Mich. (U)
Veli-Pekka Bister, violin, Tampere, Finland (U)
Linda Stark, viola, Detroit, Mich. (U)
Nancy Cole, double bass, Silver Spring, Md. (U)
WIND CLASS
Chorale - Wachet auf, ruft uns die Stimme ....J. S. Bach - Kinyon
Little Fugue.......................................Handel - Kinyon
BYRON HANSON, conducting
Suite Populaire Espagnole (Asturiana)....................de Falla
Charlet Allshouse, cello, Pontiac, Mich. (U)
Byron Hanson, piano
ORCHESTRA
Village Holiday...................................Rameau - Carlin
Adagio from "Pathetique Sonata".................Beethoven - Carlin
Hallelujah, Amen from "Judas Maccabaeus"...........Handel - Carlin
BYRON HANSON, conducting
Saturday, July 23 - 6:45 P.M., Interlochen Shell
STRING CLASS
Rondo ....Haydn - Gordon
Like Melodie Enchanting (Cello Section Soli)......Brahms - Gordon
Air and Bourree...................................Handel - Gordon
ROSEMARY MALOCSAY, conducting
SOLOISTS
Menuet..Schlemueller
Nancy Cole, double bass, Silver Spring, Md. (U)
Eili-Eili (Hebrew Melody)....................arr. by Schad
Eric Berman, alto saxophone, Westbury, N.Y. (U)
Barcarolle from "Tales of Hoffman"...........Offenbach - Whistler
Cynthia Housh, cello, Des Moines, Iowa (U)
Andante from "Trumpet Concerto".........................Haydn
Kazuo Tokito, trumpet, Sapporo, Japan (HS)
Romance in F Major.......................................Sibelius
Veli-Pekka Bister, violin, Tampere, Finland (U)
ORCHESTRA
Intermezzo.......................................Borodin - Reibold
BYRON HANSON, conducting
Friday, August 5 - 6:45 P.M., Interlochen Shell
String Class Demonstration
ROSEMARY MALOCSAY, Instructor

SOLOISTS
Prelude to Sonata No. 8..................................Corelli
Linda Stark, flute, Detroit, Mich. (U)
Honor and Arms from "Samson"...................Handel - Harvey
Randall Faust, tuba, Mankato, Minn. (U)
Witches' Canon.......................................Haydn
Linda Stark, flute, Detroit, Mich. (U)
Michael Ferguson, clarinet, Ypsilanti, Mich. (U)
Three Folk Songs.................................David Glass
David Glass, viola, Orlando, Fla. (HS)
Petite Piece ....Debussy
Michael Ferguson, clarinet, Ypsilanti, Mich. (U)
Estilian Caprice.....................................Paul
Kazuo Tokito, alto saxophone, Sapporo, Japan (HS)
STRING CLASS
(A Game of Musical Chairs)
Hymn to Diana...............................Gluck - Isaac
Minuet...................................... J. S. Bach - Isaac
March of the Men of Harlech.......Welsh Melody - arr. by Isaac
ROSEMARY MALOCSAY, conducting

Saturday, August 20 - 6:45 P.M., C-7A
STRING CLASS
Bouree in F................................Babell - Metcalf
Keitele...................................Kyllonen - Metcalf
Sonata No. 3 for Violin (Allegro)................Handel - Metcalf
ROSEMARY MALOCSAY, conducting
STRING QUARTET
Eine Kleine Nachtmusik (Allegro)........................Mozart
Charlet Allshouse, violin, Pontaic, Michigan (U)
Margaret Dilmore, violin, Pittsford, New York (HS)
Cynthia Housh, viola, Des Moines, Iowa (U)
Sandra Sayre, cello, Fort Worth, Texas (U)
SOLOISTS
Sonata No. 2 (Minuet)..................................Galliard
Andrea Whitcomb, bassoon, Osage, Iowa (U)
Byron Hanson, piano
WIND CLASS
Prelude in C minor..............................Chopin - Kinyon
Early One Morning.................... English Folk Song - Kinyon
BYRON HANSON, conducting
SOLOISTS
Partita No. 2......................................Telemann
Aria 4 Affettuoso
Aria 1 Allegro
Dale Harmelink, oboe, Grand Rapids, Mich. (U)
Byron Hanson, piano
Prize Song...R. Wagner
Tsutomu Yamashita, horn, Kyoto, Japan (U)
Byron Hanson, piano

ORCHESTRA
Minuetto from Symphony No. 53......................Haydn - Gordon
BYRON HANSON, conducting

APPENDIX XXII

UNIVERSITY OF MICHIGAN
SYMPHONY ORCHESTRA CONCERTS

NICHOLAS HARSANYI, Conductor

Friday, July 8 - 8:00 P.M., Kresge Auditorium
Italiana in Algeri ....Rossini
Serenata (1956)..Piston
  Con Allegrezza
  Con sentimento
  Con spirito
Poem, Op. 25...Chausson
  Herman Berg, violin
The Comedians (1940)...................................Kabalevsky
  Prologue
  Gallop
  March
  Pantomime
  Intermezzo
  Gavotte
  Epilogue
Wednesday, July 27 - 8:00 P.M., Kresge Auditorium
Suite from the Music for the Royal Fireworks...........Handel - Harty
  Overture
  Alla siciliana
  Bouree
  Menuetto
Concerto in B minor for Cello, Op. 104......................Dvorak
  Allegro
  Adagio ma non troppo
  Finale - Allegro moderato
  Oliver Edel, cello
Hungarian Peasant Dances....................................Bartok
Thursday, August 4 - 8:00 P.M., Kresge Auditorium
Overture - The Hebrides (Fingal's Cave), Op. 26.........Mendelssohn
Concerto in D Major, Op. 77................................Brahms
  Allegro non troppo
  Amalia Joanou, violin, Detroit, Mich. (U)
From Hary Janos Suite......................................Kodaly
  Intermezzo

Friday, August 12 - 8:00 P.M., Kresge Auditorium

CONCERTO WINNERS WITH THE UNIVERSITY SYMPHONY ORCHESTRA

Concerto in C Major for Oboe........................Haydn
Allegro spiritoso
David Chavolla, oboe, Phoenix, Ariz. (HS)

Concerto No. 1 in A minor for Cello, Op. 33.........Saint-Saens
Allegro non troppo
Allegretto con moto
Allegro non troppo
Veli-Pekka Bister, cello, Tampere, Finland (U)

Concertino for Trumpet, Op. 29....................Riisager
Andante semplice
Rondo vivace
Douglas Sutherland, trumpet, Kokomo, Ind. (HS)

Concerto No. 1 for Violin, Op. Posthumous.............Bartok
Allegro giocoso
Kay Petersen, violin, Hamburg, Germany (HS)

Batti, batti, O bel Masetto from "Don Giovanni"........Mozart
Barbara Ford, soprano, Midland, Mich. (U)

Rhapsody on a Theme by Paganini, Op. 43..........Rachmaninoff
Marsha Pobanz, piano, Kailua, Hawaii (HS)

Concerto for Clarinet...............................Tomasi
Nocturne
Scherzo
Finale
Michel Arrignon, clarinet, Saint Brieuc, France (HS)

Concerto in B minor for Cello, Op. 104................Dvorak
Christoph Henkel, cello, Heidelberg, Germany (HS)

Wednesday, August 17 - 8:00 P.M., Kresge Auditorium

GYORGY SANDOR, Guest Soloist

Suite from the Music for the Royal Fireworks.........Handel - Harty
Overture
Alla siciliana
Bouree
Menuetto

Rhapsody on a Theme by Paganini, Op. 43.............Rachmaninoff

From Hary Janos Suite...............................Kodaly
Intermezzo

Sunday, August 21 - 4:00 P.M., Jessie V. Stone Building

Sixty Second Sketches for Orchestra..............William Presser
String Tango
Whimsy
Fury
Epilogue

Scheherazade, Op. 35........................Rimsky-Korsakov
Allegro non troppo

Symphony No. 5 in E minor, Op. 95................Dvorak
Adagio, allegro molto
Largo
Scherzo: molto vivace
Allegro con fuoco
The Stars and Stripes Forever - March ....Sousa
WAYNE E. MULLER, conducting